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The Official Lucasfilm Magazine

STAR WARS GALAXY MAGAZINE

AUGUST 1997 • ISSUE NUMBER 12

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Use the Force 64
Princess Leia trivia contest

The moment you say "the women of *Star Wars*," eyebrows are raised. Are you going to whine about the lack of female characters in the trilogy and take George Lucas to task? Or get defensive and point to the many strong women, good and evil, who have been featured in subsequent *Star Wars* novels, comics and games? As *SWGM* set out in this issue to celebrate Princess Leia and other women of *Star Wars*, neither agenda was proposed. We realized that the subject could stray into areas of political correctness, or incorrectness, but that was not our intention.

When Rebecca Moesta, co-author with her husband, Kevin J. Anderson, of the *Young Jedi Knights* book series for young adults, took the assignment, her eyebrows weren't raised. Without getting into anything about the equality of women, in the *Star Wars* universe or our own, Moesta has simply written about intriguing characters who happen to be women *(her article begins on page 26)*. She includes nothing about their gender or physiology that makes any of them notable. They're no more remarkable as females than Jabba is as a Hutt.

Star Wars Herstory

Nonetheless, there is a somewhat sticky issue to deal with here: role models. There is so much talk these days about who impressionable kids should look up to as good examples to follow as they shape their own emerging personalities. Ideally, their parents are the best influences, but in this age of mass media, celebrities—especially highly visible athletes and TV and movie stars—are often the next in line.

Because *Star Wars*, beyond its many science fiction elements and special effects, contains such archetypal, larger-than-life characters, it's only natural that young viewers identify with certain characters—boys with either Luke or Han (and hopefully not with Vader or Jabba) and girls with Leia. While moms and dads may stop short of wishing their daughters would become sharpshooters, there's a lot to admire in the princess. That has nothing to do with equality between the sexes, and everything to do with appreciating an individual's qualities.

Leia as a role model wasn't a topic we set out to discuss in this issue, it just naturally came up. In passing, Moesta mentioned that she and her husband receive many letters from teenage girls who've read their books and tried to model themselves after Leia. When we relayed that to none other than Carrie Fisher, she heartily agreed *(see the interview on page 28)*.

However, it was a letter *SWGM* coincidentally received from a reader (*see "Communiqués"*) that most impressed me. An adult now, she recalls that after seeing *Star Wars* as a girl, "I finally got a brave and beautiful heroine who rescued the men as much as they rescued her." Beyond providing youthful entertainment, she continues, Leia "helped shape my own character as an adult...."

Those are powerful words. Today's kids need positive examples in their lives, and without pontificating or grandstanding, *Star Wars* has impressed and influenced several generations over its 20 years. With timeless characters, whose values are easy for kids to grasp, the story has stood the test of time—just as have the ancient myths that influenced George Lucas when he invented it. To me, that's why *Star Wars* "worked" in 1977, why the *Special Editions* did again this year and why kids for generations to come will look to that galaxy far, far away for positive inspiration.

See you in the next issue.

Bob Woods

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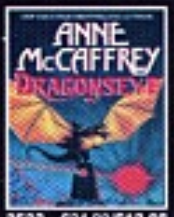

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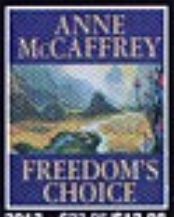

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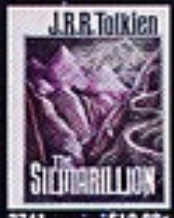

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SWG Sum. 97

❖ I've been a BIG Star Wars fan since the beginning, and it's always been a part of my life. On Father's Day, 1996, not only was I fortunate enough to meet David Prowse at a local science fiction toy show, but my wife and I learned we were expecting a baby. I quickly counted ahead to the due date. It was two days later than the premiere of the Star Wars Special Edition, then rumored to be February 7. When the date was moved to January 31, I thought I was in the clear. For the

next nine months, family and friends assured me that the baby would most certainly be born on the premiere of the Special Edition. Regardless, I bought my ticket in advance and took the day off from work. Guess what? On January 31, 1997, at 10:27 a.m., our daughter was born. No, her name isn't Leia, but she's my little princess and I still have my advance ticket. The Special Edition slogan "Join the Celebration" now takes on a dual meaning for me. EDWARD C. DRAGANSKI, Rowlett, TX

❖ I'm an 18-year-old Star Wars fan in Germany. Your magazine is really great and always up to date. Watching the Special Edition on the big screen was a new and very cool experience for me. To communicate with other Star Wars fans around the world, I would be very happy to make new contacts via e-mail. So, please write me, and may the Force be with you! SEBASTIAN ULLRICH, sebastian.ullrich@bbs.vobis.de

❖ ***In the new scene in Jabba's palace [in the Special Edition of Jedi], the Max Rebo Band sings "Jedi Rocks." I am wondering what the lyrics are to the song. All the people I have asked don't know. Can you please help solve this mystery?*** ***NICKI RYAN***
EDITOR'S NOTE: The lyrics (in their untranslated form) to "Jedi Rocks" can be found in Warner Bros. Publications' book of sheet music entitled Music from the Star Wars Trilogy Special Edition.

❖ I've read your magazine since Issue # 7, and I enjoyed every single one of them. But stuff related to the Jedi and the Force is my favorite, and my favorite character is Yoda. How about an issue devoted to him? BERNICE LAU, Edmonton, Alberta
EDITOR'S NOTE: *It won't be just about the ancient Jedi Master, but the Jedi Knights, the Force and Yoda will all be with you in Issue #13.*

❖ *I had a great time seeing the Special Editions of Star Wars and The Empire Strikes Back. I was only six when Star Wars was originally released, so I could not wait. I took vacation days from work so I could attend the very first shows of each at the Senator Theater (the best in town!) in Baltimore. My brother (who is 13 years younger than me and not even alive when Return of the Jedi was first in theaters) convinced my mother to allow him to take the days off, too, and we all went together. Since we are so far apart in age, our love for the trilogy is really the only thing we have in common. When the lights darkened and the Lucasfilm Ltd. logo appeared, my brother and I, along with the rest of the audience, went wild. I got a big kick out of all the new scenes. I felt they blended in perfectly with the rest of the film. It was worth the wait. I did feel a little jealous, though. My brother, Drew, only had to wait a few weeks between films. I had to wait three years!* ***SHERRY*** *TROTT, Baltimore*

❖ ***Reading Mike Lynch's letter ["Communiqués," Issue #10] brought back memories of when any girl who liked Star Wars wasn't cool. I remember playing Star Wars in 4th grade, and being the only girl, I had to be Princess Leia. Back then, barely anybody here liked Star Wars, and I was one of the only girls in my grade. Now most of my friends respect it (though some of them don't know what I'm talking about half the time). One of my only gripes about the movies is that there are no female X-wing pilots, though there are some great female villains [in the comics and books], like Admiral Daala, Gethzerion and Queen Mother Ta'a Chume.*** ***KATIE DISTEFANO, Clarion, PA*** **EDITOR'S NOTE: Obviously, Katie, this issue of SWGM is for you.**

❖ Envelope art by YUO-FONG CHANG Berkeley, CA

COMMUNIQUÉS

❖ I saw Star Wars on the big screen when I was seven, and like many others, I was hooked. I am very glad to see the resurrection of the Star Wars mystique, however, I am a little concerned that some people are losing sight of important things. Star Wars has survived its 20-year history not through the support of a trendy set of nostalgia buffs, but rather through the strong and constant support of an army of true followers. It is because of them and their unwillingness to let Star Wars fade away that we have a Special Edition. Without this group of loyal supporters, Star Wars would not have survived the 1980s. Some of these people are not the beautiful or the good-looking. In fact, some of them would be considered NERDS! They are the people who were ridiculed by the cheerleaders and football players in high school because they were still watching "that old movie from the '70s." It is to them, those who carried the torch for the rest of us, that the credit and thanks should go. After all, when the hype over the "movie we all saw as kids" is over, they will still be watching their videos and keeping Star Wars alive for the next generation and beyond the next three films. BRYCE KING II, Lawrence, KS

❖ As a young girl seeing Star Wars for the firsts time in 1977, I finally got a brave and beautiful heroine who rescued the men as much as they rescued her. Her snappy patter and reluctance to fall into typical "damsel in distress" mode helped shape my own character as an adult as much as it enhanced my childhood. The Princess Leia action figures in their many incarnations took me away from the stereotypical Barbie Doll and Easy Bake Oven world that most girls get saturated with in youth. Regardless of Kenner's assertions that the market is predominantly young males, I think it would be a big mistake to package the princess one or two to a case. With an entire new generation of fans discovering the magic for the first time with the Special Editions, I would like Kenner to spread the Power of the Force to everyone in the galaxy—boy, girl, man, woman and Wookiee. **ASHLEY "LEIA" FINBOW, Toronto, Canada**

❖ *I've been an avid fan of Star Wars since I was a little kid and have read almost all of the great books that continue the story. I saw the Special Edition of Jedi and was a little confused about one small part. According to the ending of the movie, Coruscant was celebrating the fall of the Empire. Yet in the books, Coruscant was still under control of the Empire for a few more years. Can you clear up this little bit of confusion on my part? JASON CARPENTER (via e-mail)* **EDITOR'S NOTE:** The Coruscant celebration scene at the end of the Special Edition of Return of the Jedi shows the reaction of the populace to the news of the Emperor's demise. As shown in the subsequent fiction, it took quite a while longer to overthrow the rest of the Imperial forces.

❖ If fans in America thought last January 31 was a long time to wait, imagine how we felt in Australia when we had to wait until March 20 for the Special Edition of Star Wars to open down here! However, the wait was well worth it, as the movie lived up to everything I had hoped for. The computer graphics were amazing, which made everyone in the theater oooh and ahhh. ROBIN CHAN, noods@tower.net.au

❖ JOHN WILLIAMS HAS OUTDONE HIMSELF! I PICKED UP MY COPY OF THE RETURN OF THE JEDI SPECIAL EDITION SOUNDTRACK. AS I WAS LISTENING, I HEARD THE PREVIOUSLY UNRELEASED MUSIC SUCH AS "TATOOINE RENDEZVOUS, OBI-WAN'S REVELATION," "JEDI ROCKS" AND "VICTORY CELEBRATION." I FELL IN LOVE WITH IT! IT MADE ME FEEL LIKE I WAS PART OF THE CELEBRATION! **JASON G. DARNELL, ELKIN, NC**

❖ *I could have sworn I saw Slave I flying out of Mos Eisley in the Special Edition of Jedi. Was I just seeing things? I'm a member of the Boba Fett fan club and we've been having debates on the topic for weeks. PLEASE HELP. MR. CHEEKS, daniel@fourdees.astra.co.uk*

❖ *I believe I saw Slave I taking off in Mos Eisley at the end of ROTJ:SE. If so, is that proof that Boba Fett is alive, or are the Rebels taking it to their base? NATHAN RITTER, Stevens Point, WI*

EDITOR'S NOTE: While many ships were shown leaving Mos Eisley at the end of the Special Edition of Return of the Jedi, Slave I was not one of them.

WE INVITE your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. All such submissions will be returned to the sender, unread. Mail letters to: *Star Wars Galaxy Magazine*, Communiqués, One Whitehall St., New York, NY 10004. Or e-mail us at swgmtopps@aol.com. We reserve the right to edit letters for length and clarity.

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AROUND THE GALAXY

COMPILED BY PETE FLETZER

Dewbacks Sited

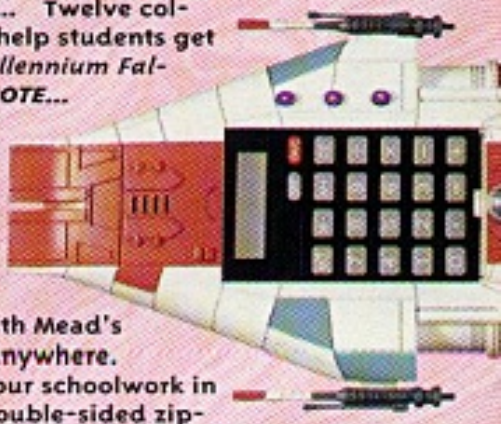
Lucasfilm's Web weavers have strung together a multi-part feature for its site that takes an in-depth look at the making of the computer-generated dewbacks seen in *Star Wars: The Special Edition*. Learn how the creatures—motionless in the original film—now move as they're ridden by stormtroopers in the Tatooine desert. Go behind the scenes at Industrial Light & Magic for details about the creative development, CGI work, restoration, filming and integration of the new-and-improved beasts of burden into the *Special Edition*. Check out "Anatomy of a Dewback" at www.starwars.com.

BACK TO SCHOOL... FORCEFULLY

As students prepare for the return of the classroom, they'll be striking back with an assortment of out-of-this-world Star Wars *items. Here's what's in store wherever you shop for back-to-school supplies.*

MEAD

WHEN A COMLINK WON'T DO... Three designs of paper/envelope sets from Mead allow fans of "snail mail" to correspond in style. ***MAKE YOUR MARK...*** Mead helps you make the point using writing implements with the *Star Wars* characters emblazoned on them. ***FILE UNDER "S"...*** Twelve collectible UV-coated portfolios will help students get organized. Designs include the *Millennium Falcon* and a Star Destroyer. ***TAKE NOTE...*** Mead has released a new line of durable wirebound notebooks, showcasing likenesses of Han Solo, stormtroopers and various spacecraft from the *Star Wars* galaxy. ***BRIEFLY NOTED...*** Yoda-size notebooks, in four different designs and constructed with Mead's wireless construction, can travel anywhere. ***BOUND FOR SCHOOL...*** Protect your schoolwork in a *Star Wars* binder with durable double-sided zipper to seal your stuff and shout out your fandom. ***TUESDAY: SAVE THE GALAXY...*** Young Rebels and Imperial cadets alike can get organized with day planners featuring six different *Star Wars* designs. Inside tab dividers are loaded with character facts and trivia. ***ZIPPIDY DOO-DAH...*** Any one of Mead's six great-looking PVC pouches are perfect for keeping pencils, erasers, rulers and other essential tools zipped up tight.



Mark Hamill In Cyberspace

Mark Hamill—a.k.a. Luke Skywalker—hits the airwaves this fall in .com kids, *a new magazine-format TV program that takes kids and their families on a weekly journey through the ever-changing world of computers, technology and the Internet. Hamill will host the half-hour show, and it won't be just a TV show, but a Web site, too, featuring streaming video technology to correspond with the series.*

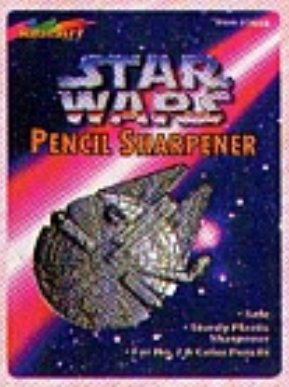
Viewers of .com kids *will be able to watch each segment of the show in its entirety on the Web, on-demand in full-motion video. The Web site will also feature "hot links" to other fun and educational sites for kids on the Net.*

"There has been a great deal of attention focused on the negatives of unsupervised children using the Internet," says Ron Godfrey, Executive Producer of TV Interactive, the Fort Lauderdale-based production company that created the show. "The fact is, cyberspace is full of family-friendly sites."

.com kids *will air on Saturdays at noon ET on CNBC, one of the NBC network's cable cousins. For more information, check out TV Interactive's Web site at www.tviweb.com.*

ROSE ART

DEAR MR. HAMILL... Getting ready to write fan mail to your favorite *Star Wars* character? Rose Art can get you started with its variety of *Star Wars* pens, pencils, markers, sharpeners, scissors and other supplies.



TIGER ELECTRONICS

IF HAN HAS 20,000 CREDITS... Doing math homework will be like launching an attack on the Death Star with Tiger's A-wing calculator. This replica of the Rebel snubfighter that was introduced in *Return of the Jedi* features a slide-down door revealing a solar-powered calculator, complete with three sound effects buttons. ***CLASS, WHO'S BREATHING LIKE THAT?...*** For moments when you won't get a teacher's dirty looks for making noise, Tiger offers three molded pens in the shape of either Darth Vader, Luke Skywalker or C-3PO, with buttons to play four authentic sounds and phrases from their respective characters. ***FOR THE LANDSPEEDER OWNER WHO HAS EVERYTHING...*** As dangling decor for your backpack or as a device to actually keep your keys on, Tiger offers eight new collectible key chains. They are especially cool because each has its own unique features. R2-D2 doubles as an alarm clock, C-3PO is a flashlight, the Star Destroyer's engines light up and emit sound effects, the lightsaber has a retractable glowing blade and sound effects, the *Millennium Falcon* sounds like the ship from the movies, Darth Vader and a stormtrooper speak and the Death Star features record/playback options.

PYRAMID

PACK IT IN... Among all the new *Star Wars* stuff for students, there's even something to carry everything in: Rebel and Imperial backpacks and fanny packs from Pyramid. They have plenty of storage space, and some models have interactive lights and sounds.

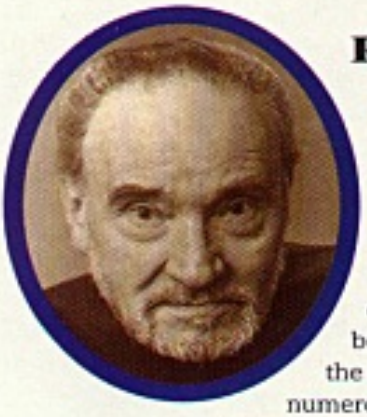
HOPE INDUSTRIES

WHAT TIME IS IT?... No, not Howdy Doody time. It's *Star Wars* time round-the-clock when you're wearing one of the molded watches from Hope. More than just time-tellers, Hope's *Star Wars* line—Darth Vader, R2-D2, C-3PO, Boba Fett, stormtrooper and Yoda—doubles as toys. For example, the Threepio watch is also a mini *Millennium Falcon* which opens to reveal blueprints of Han Solo's starship.

GALAXY GIVEAWAY!

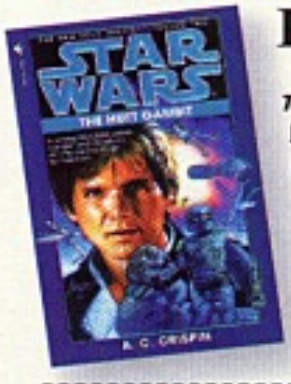
Hope Industries is giving away 12 molded *Star Wars* watches.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Watch Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by November 30, 1997. Winners will be notified by mail.



Remembering General Tagge

Don Henderson, the gruff-voiced actor who played General Tagge aboard the Death Star in *Star Wars*, passed away in his native England on June 22 at the age of 64. Tagge's first line was memorable in foretelling the weapon's fate: "Until this battle station is fully operational, we are vulnerable." The affable Henderson—who had, in his own words, "a reputation for being an uncle figure"—began his career in 1966 with the Royal Shakespeare Company and went on to appear in numerous TV and film productions. He had recently joined fellow *Star Wars* actors on the "Men Behind the Masks" tour.



Reading SOLO

The Paradise Snare, the first book in the new Han Solo trilogy by noted science-fiction author A. C. Crispin and published by Bantam Books, was released this summer to rave reviews from fans and the media. The long-awaited tale of the mysterious Han Solo's past will continue in September with the release of _The Hutt Gambit_. The trilogy will wrap up with the final book, _Rebel Dawn_, in January.

DECIPHER Heads To Cloud City

The second 1997 expansion set, based on Cloud City, of Decipher Inc.'s Star Wars Customizable Card Game *will be released this fall. The set features characters not yet available in the game, such as Lando Calrissian and Boba Fett. Decipher has also added rules innovations which will allow players to put a price on an enemy's head, freeze opponents in carbonite and affect the struggle for control of Cloud City.*

The Cloud City expansion set consists of 180 cards sold in packs of nine each. There are 26 more "rare" cards in this set than in the Dagobah set (80 total), and there will be one in each expansion pack. Next year, look for three expansion sets based on Return of the Jedi.

Galaxy Giveaway!

Bantam Books is giving away six sets of A. C. Crispin's Han Solo Trilogy!

To enter the random drawing, send your name, age and address in a letter or on a postcard to Solo Trilogy Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by November 30, 1997. Winners will be notified by mail.

SPECIAL EDITION: The Video

The *Star Wars Trilogy Special Edition* will be released on video on August 26 in both regular and widescreen formats. The videos will be sold as a boxed set, for $49.98, and individually, for $19.98; the widescreen edition will be $59.98. Each cassette includes interviews with the creative teams at Lucasfilm, Industrial Light & Magic and Skywalker Sound. All three films have been digitally mastered for video by THX.

Galaxy Giveaway!

20th Century Fox Home Entertainment is giving away a widescreen *SWTSE* set!

To enter the random drawing, send your name, age and address in a letter or on a postcard to Video Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by November 30, 1997. Winners will be notified by mail.

COMING IN OCTOBER THE JEDI

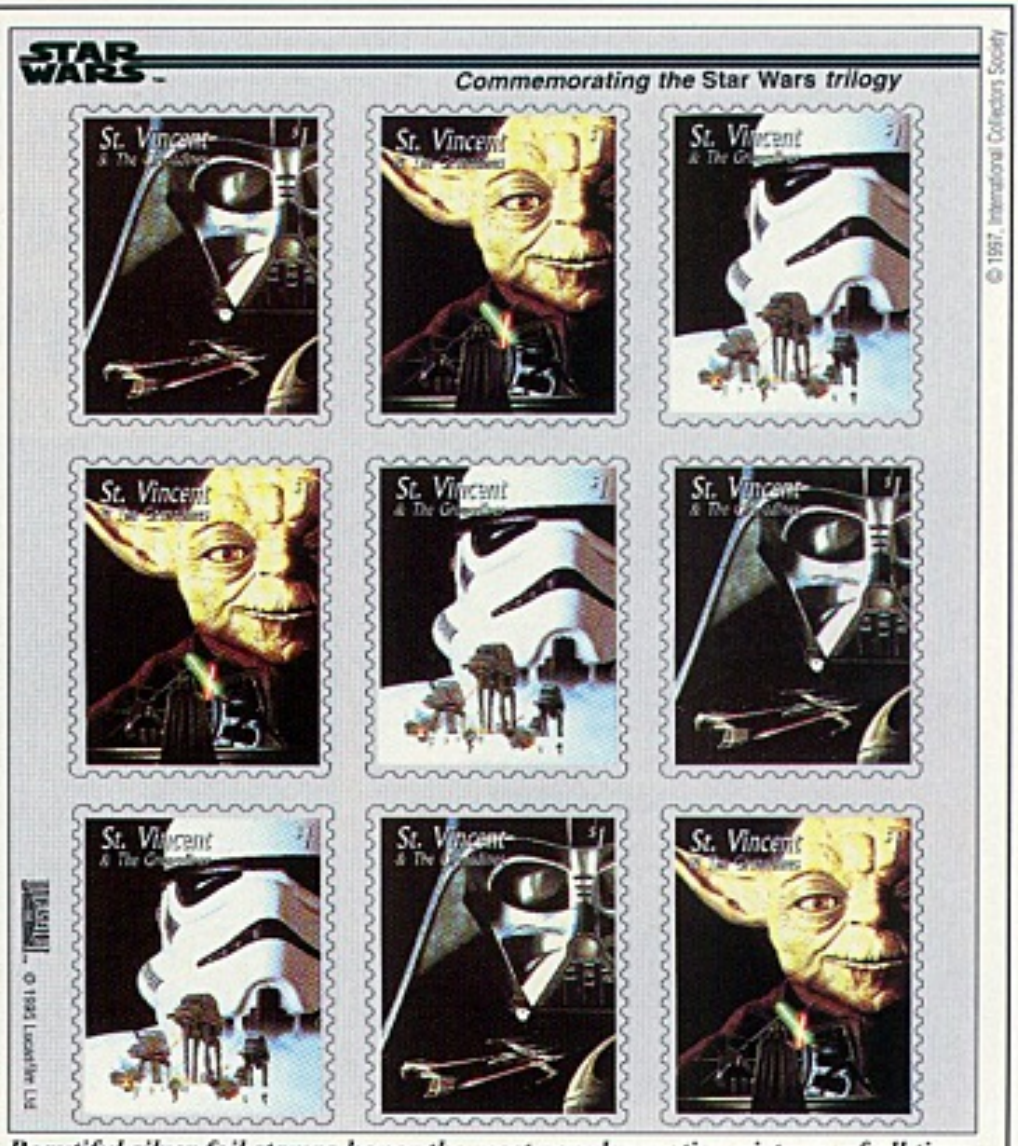
The Jedi remain one of the most compelling and intriguing elements within the *Star Wars* universe. In the next issue of *SWGM*, we'll examine their history and many of the notable bearers of that ancient order.

- History of the Jedi: An overview of the origins of the Jedi: how they rose to prominence in the galaxy, fell and then rose again; what it took to become a Jedi Knight; and who best exemplifies the Jedi.
- Jedi Poster: An eight-page fold-out identifying the saga's most prominent Jedi.
- Joe Quesada Cover Art & Portfolio: The celebrated artist of *Ash* and other comics talks about his career and his views of *Star Wars*.
- *Star Wars* Goes to Washington: A guided tour of the *Star Wars* exhibit at the Smithsonian Museum, featuring quotes from George Lucas himself.

Plus... Prequel update... new product reviews... toys & collectibles, including an exclusive price list... "Star FX" on the history of special effects... Jedi trivia contest... free giveaways!

New Star Wars postage stamps released!

Post Office's new Limited Edition takes the world by force



Beautiful silver foil stamps honor the most popular motion pictures of all time.

St. Vincent, B.W.I. — Star Wars fans and collectors are suddenly scrambling to obtain a new Limited Edition 9 Stamp set that has just been issued to commemorate the 20th Anniversary of the most popular motion pictures of all time.

"Collector demand for these stamps has been unbelievable," stated John Van Emden of the International Collectors Society, distributor of the stamps in the U.S. and national clearinghouse for Star Wars collectibles. "The Star Wars Trilogy has been a spectacular experience for all of us, and collectors know this will be their only opportunity to get actual government issued legal tender stamps that are both beautiful and rare. In fact, we're nearly sold out."

Collectors are already predicting that in the near future these Star Wars stamps will be far more sought after and be more desirable than the United States Elvis stamp, the most popular commemorative postage stamp of all time.

"Over 500 million Elvis stamps have been issued. When you compare that to these Star Wars stamps, which are crafted in silver foil in a Limited Edition of just thousands worldwide, you can see the irresistible appeal that these stamps have to collectors and Star Wars fans," added Van Emden.

Each of the nine stamps is about four times the size of a regular U.S. postage stamp. They're legal for postage in St. Vincent and are accepted by every postal authority around the world.

Gotta have 'em? They are available for a short time at $9.95 (plus $3 p&h) for the complete set of nine colorful stamps, accompanied by a numbered Certificate of Authenticity and the free pocket guide, "99 Little Known Facts About Star Wars." The most you can buy is six sets. Send your check or money order to ICS, 3600 Crondall Lane, Suite 100SGSW, Owings Mills, MD 21117. To order by credit card, call toll free 1-800-305-0033.

SWGM Mole Uncovers Prequel Plot

Just kidding, of course—though we'd love to be able to write that over tea and crumpets last week at England's Leavesden Studios George Lucas handed our intrepid reporter the super-secret script to *Episode I* of *Star Wars* and wished us cheerio. Unfortunately, Lucasfilm publicist Lynne Hale would then have had to dispose of the poor chap even before he got out of his chair.

So much for fantasies. Now a dose of reality. Indeed, the cameras are rolling on the prequel, set 32 years before *Star Wars*, with George Lucas directing the script he wrote. Liam Neeson, Ewan McGregor, Natalie Portman, Jake Lloyd and Samuel L. Jackson are among the "name" actors, with Ian McDiarmid, Frank Oz, Kenny Baker and Warwick Davis among the returning *Star Wars* veterans. Besides in England, filming will also take place in the Tunisian desert and Naples, Italy.

In a recent cover story *Entertainment Weekly* might not have been able to get all the juicy stuff it wanted about the prequel when they sent their reporter across the Atlantic, but the magazine was right on when it called the prequels "perhaps... the world's most fervently anticipated set of action-fantasy movies."

So what else can *SWGM* tell you? Well, it's no secret that computer-generated imagery will play a big part in the prequel, with at least 1,500 shots being done digitally. What's news, however, is that the effects work won't have to wait until live-action

LIAM NEESON

Master Jedi

Irish-born Neeson is the most recognizable actor among the cast of Episode I. *He's best known for his Oscar-nominated performance as Oskar Schindler in Steven Spielberg's Holocaust epic* Schindler's List. *He has co-starred with some of the biggest acting names of our time, including Jodie Foster in* Nell, *Jessica Lange in* Rob Roy *and Steve Martin in* Leap of Faith. *Neeson appeared on Broadway in 1993 in Eugene O'Neill's drama* Anna Christie, *for which he earned a Tony Award nomination.*

He's no stranger to science fiction/fantasy, either. Neeson played the part of Kegan in the 1983 cult film Krull *and had the title role in 1990's* Dark Man.

Before fans see him in the next Star Wars *movie, though, they will be able to catch Neeson, 45, in the screen adaptation of* Les Miserables *along with Uma (Poison Ivy) Thurman. He is married to actress Natasha Richardson, with whom he worked on* Nell.

Liam Neeson Trivia: *Name the hip 1980s TV series in which Neeson appeared in an episode as an Irish terrorist attempting to blow up the Concorde.*

EWAN McGREGOR

The Young Obi-Wan Kenobi

Suddenly one of Hollywood's hottest faces, McGregor is sure to sizzle in the role of the young Obi-Wan Kenobi, the Jedi Knight portrayed so wonderfully

NICK DUDMAN *(LEFT)*, LIVE-ACTION CREATURE EFFECTS SUPERVISOR, OVERSEES THE MAKING OF A YOUNGER YODA AND THE EARS *(BELOW)*, ARMS AND HANDS *(RIGHT)* OF A NEW CREATURE.

LEFT: ON THE SET, FROM LEFT, LUCAS, MARK BEEKER, ASSISTANT DOCUMENTARIAN, CHRIS NEWMAN, 1ST ASSISTANT DIRECTOR, DAVID TATTERSALL, DIRECTOR OF PHOTOGRAPHY.

in A New Hope *by Sir Alec Guinness. "The hardest part is going to be getting down Guinness' accent," McGregor told* Entertainment Weekly.

The 26-year-old Scotsman was thrust into the limelight when he starred as Mark Renton in 1995's dark drama Trainspotting. *He also played opposite Gwyneth Paltrow in* Emma *in 1996, and this year he made noise in* Brassed Off. *McGregor appeared on an episode of TV's* ER *as Duncan Stewart, a nervous convenience store hold-up man. Later this year he will co-star with Cameron Diaz and Sean Connery in the romantic comedy* A Life Less Ordinary.

EWAN MCGREGOR TRIVIA: *NAME THE ACTOR WHO PLAYED A POPULAR X-WING PILOT IN* STAR WARS*—AND ALSO HAPPENS TO BE MCGREGOR'S UNCLE.*

NATALIE PORTMAN: *Young Queen*

At 16, Portman is already known as one of today's most talented and established young actresses. She made her feature film debut in 1994's The Professional, *directed by Luc Besson (*The 5th Element*) as a young girl seeking refuge from a hit-man. Since then, the list of her costars reads like a Hollywood Who's Who: She played alongside Julia Roberts, Goldie Hawn and Drew Barrymore in Woody Allen's* Everyone Says I Love You; *she was the daughter of the President and First Lady (Jack Nicholson and Glenn Close) in* Mars Attacks!; *and was a scene stealer in* Beautiful Girls, *which starred Timothy Hutton, Uma Thurman and Rosie O'Donnell. She was also seen in the 1995 film* Heat, *starring Al Pacino, Robert DiNiro and Val Kilmer.*

Portman will make her Broadway debut this fall in the title role of The Diary of Anne Frank.

NATALIE PORTMAN TRIVIA: *NAME PORTMAN'S CHARACTER IN* THE PROFESSIONAL.

filming is completed sometime this fall, as is traditionally the case.

Sure, it's a drag to have to sit at *SWGM*'s offices and read about what's going on 3,000 miles east of here, but all is not lost. In fact, we'll be on the set for a day in September, and hopefully then have that tea-and-crumpet sit-down with George and come back—alive!—with all sorts of super secrets.

As of July 1, this is the cast list for *Star Wars: Episode I* as announced by Lucasfilm (Note: If no character is known, one of the actor's recent works is in parentheses): Liam Neeson as Master Jedi; Ewan McGregor as Obi-Wan Kenobi; Natalie Portman as Queen; Jake Lloyd as 8-year-old Anakin Skywalker; Pernilla August as Anakin's mother; Samuel L. Jackson (*Pulp Fiction*); Ian McDiarmid (Emperor Palpatine in *Empire* and *Jedi*); Frank Oz (puppeteer and voice of Yoda in *Empire* and *Jedi*); Ahmed Best (Broadway's *Stomp*); Adrian Dunbar (*Richard III*); Terence Stamp (Zod in *Superman I* and *II*); Oliver Ford Davies (*Sense and Sensibility*); Ray Park (*Mary Had a Little...*); Jerome Blake (*The Fifth Element*); Warwick Davis (Wicket in *Jedi*); Kenny Baker (R2-D2); Hugh Quarshie (*The Church*); Gin (*The Fifth Element*); Khan Bonfils; Alan Ruscoe (*The Fifth Element*); Michelle Taylor (*The Fifth Element*); Michaela Cottrell; John Fensom; Liz Wilson (*Jingle All the Way*); Chirstina DiSilva; Silas Carson.

***RIGHT:* DOUG CHIANG, DIRECTOR OF CONCEPT DESIGN. *CENTER:* NEIL MORFITT IN THE ART DEPARTMENT. *BOTTOM:* NICOLE YOUNG *(LEFT)* AND ANGIE CREASOR IN THE WARDROBE DEPARTMENT.**

JAKE LLOYD

Eight-year-old Anakin Skywalker

Southern California native Jake Lloyd—an eight year old himself—is poised to become one of the most famous pre-teens in the world as he steps into the shoes of the future Darth Vader. Lloyd adds the Dark Lord to an already-impressive résumé. He starred as J. J., the son of Oscar-winning actress Marisa Tomei, in Unhook the Stars *(1996) and played the son of Arnold Schwarzenegger's character in last year's holiday comedy* Jingle All the Way.

Lloyd has appeared in numerous commercials and TV shows, including The Pretender *and, as did his future mentor, Ewan McGregor,* ER.

Jake Lloyd Trivia: *Which one of his movie costars said Lloyd "looks like me!"*

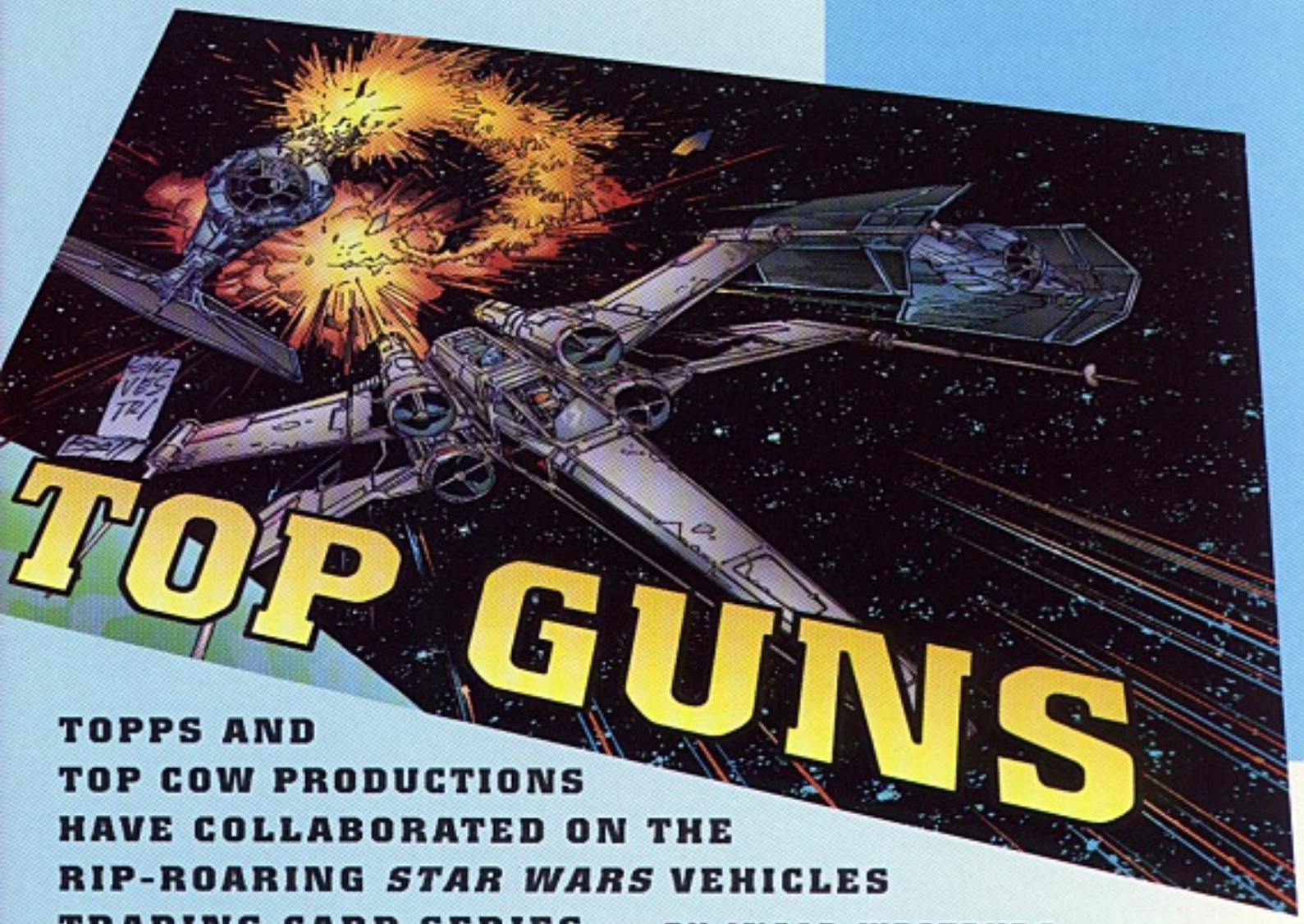
SAMUEL L. JACKSON

(Role unknown)

Most moviegoers can't get past Jackson's stunning performance as a Bible-quoting hit-man in Pulp Fiction, *so it's surprising to learn that he's been in more than 30 films. His versatility as a character actor, in productions ranging from* Jungle Fever *to* Die Hard with a Vengeance, *certainly isn't lost on George Lucas. While his role in* Episode I *is yet (publicly) undefined, Lucas knows he can use an actor of Jackson's talent. That talent was in full view in* A Time to Kill, *and he'll play the lead role (abandoned by Sylvester Stallone) in Warner Bros. upcoming* The Negotiator.

Samuel L. Jackson Trivia: *What director, and Lucas collaborator, cast Jackson as a chain-smoking computer whiz?*

TRIVIA ANSWERS: *Miami Vice*; Denis Lawson as Wedge Antilles; Matilda; Arnold Schwarzenegger; Steven Spielberg in *Jurassic Park*



TOP GUNS

TOPPS AND TOP COW PRODUCTIONS HAVE COLLABORATED ON THE RIP-ROARING *STAR WARS* VEHICLES TRADING CARD SERIES

BY INGAR WESTBURG

THE *STAR WARS* EPIC SPANS A VAST GALAXY, WHERE THE FORCES OF GOOD AND EVIL STRUGGLE FOR dominance. The wars themselves are waged between the Galactic Empire and the comparatively small but determined Rebel Alliance. Each side employs high-tech vehicles and vessels of all shapes and sizes in their bitter battles.

Right from the famous opening sequence of *Star Wars: A New Hope*, those vehicles are introduced, giving viewers a dramatic taste of space warfare on a grand scale. First, the giant Rebel Blockade Runner *Tantive IV* comes into view amid a flurry of laser blasts, only to be dwarfed moments later by the source of the fire, an Imperial Star Destroyer that seemingly stretches for miles. The mechanical might of the Imperial forces is further emphasized when we later encounter the sinister Death Star, a moon-size superweapon capable of destroying entire planets. In contrast to the Empire's military monstrosities, the Rebels fearlessly fend with gnatty X-wing starfighters, which ultimately are used to destroy the Death Star and the Empire itself.

The vehicles and vessels of *Star Wars* are key players in the saga, and they're as varied and complex as the characters who pilot them. To celebrate the vast array of craft created for the trilogy, Topps has teamed with Top Cow Productions on a spectacular new trading card series that features everything you'll ever need to know about *Star Wars* vehicles. And the making of the 72-card set, now on sale nationwide, is a tale itself of epic proportions.

Upon first viewing *Star Wars* as a kid, I came away with a sense of having left my world and entered a universe both familiar and alien. Luke's landspeeder and Han Solo's *Millennium Falcon* looked as if they were really used by those characters. Other scarred and beat-up vehicles and equipment was reminiscent of our 20th-century machinery. Indeed, we've since learned that the aerial battles between X-wings and TIE fighters were modeled after World War II "dogfights" pitting the Allies' aircraft against the Nazi's.

So what was billed as "a long time ago in a galaxy far, far away" seemed very close to

TITLE CARD: X-WING AND TIE INTERCEPTOR. Pencils by Marc Silvestri, inks by Batt, colors by Bike

home, with vehicles both fantastic and familiar. It was one of George Lucas' greatest contributions to science fiction movie-making: the concept of a "used universe," which was especially apparent in the vehicles of *Star Wars*. And that's the look and feel generated in the *Star Wars* Vehicles card set.

To attain that goal, Topps enlisted the artistic talents at Top Cow Productions. Top Cow has produced some of the hottest comic book titles in recent history. Based in Santa Monica, Calif., the studio boasts a team led by 16-year veteran Mark Silvestri. In 1992 Silvestri left Marvel, where he had been instrumental in the success of such popular properties as *Uncanny X-Men* and *Wolverine*. With five other artists, he formed Image Comics, of which Top Cow became one of four autonomous studios. Image quickly captured more than 25% of the comics market, catapulting to the #3 spot in the industry.

Top Cow currently publishes seven different titles, many which consistently rank in the top 25 for total unit sales in a market that typically produces 400 titles a month. Over the past two years, *Witchblade* and *The Darkness* have been among the top 10 best-sellers. Other Top Cow titles have included *Codename: Stryke Force*, *Weapon Zero*, *"21,"* *Ripclaw*, *Tales of the Witchblade*, *Arcanum*, *Nine Volt* and *SubCulture*.

Top Cow has built its reputation by producing cutting-edge comics, often featuring superheroic figures poised for battle or engaged in mortal combat. The artists' teamwork is evident in the way every detail is taken into account, from the use of atmospheric lighting, secondary light sources, reflections and "special effects" such as flames or laser blasts. The intense and moody colors on the pages of Top Cow comics help achieve the sculpted, physical quality of the art. Utilizing advances in computer coloring techniques allows for a level of subtlety and a range of color not possible in the pre-digital age of comics.

When it was first proposed that Topps do a trading card set featuring the vehicles and vessels from *Star Wars*, we knew it had to have some serious impact. We wanted new art that would work well on a metal mirror board surface and jump out at the viewer. A variety of artists were being considered when our publisher pointed to a page of issue #2 of Top Cow's *Cyber Force Universe Source Book* featuring an illustration by Dave Finch and D-Tron of the Cyber Jump Jet Hangar. It captured the scale, techno-hardware and heavy-metal impact we were looking to convey.

You don't have to look far in the comics industry to find *Star Wars* fans, so the herd at Top Cow was thrilled when we asked them to come up with some original, in-your-face art for the vehicles set. Their enthusiasm was further fueled during production when Topps released its *Star Wars Trilogy Special Edition* sets. Capturing the action and drama of the films, as well as the enormous scale of some of the ships, on 2 1/2" x 3 1/2" trading cards was a unique challenge.

Bill Smith, a former *Star Wars* editor at West End Games, the publisher of roleplaying game sourcebooks, wrote the annotated copy on the card backs, which includes each vehicle's vital statistics and history. Smith comes by his expertise honestly; he also authored *Star Wars: The Essential Guide to Vehicles and Vessels*, published by Ballantine Books last year.

Altogether, Topps, Top Cow and Smith have produced an essential card set. Thanks to their combined efforts, fans and collectors now have an authoritative reference—and a barn full of revved-up art—to the fantastic vehicles of *Star Wars*.

Topps' Ingar Westburg served as Editor on the Star Wars *Vehicles project.*

B-WING: Admiral Ackbar and a Verpine engineer proudly observe a B-wing from within the Mon Calamari Shipyards. Pencils and inks by Trent Kaniuga, colors by Bike

DEATH STAR: "That's no moon, it's a space station!" Pencils by Brandon Peterson, inks by Art Thibert, colors by Mike Rhee

REBEL SNOWSPEEDER: **Wedge Antilles takes down an enormous Imperial AT-AT with a harpoon and tow cable during the Battle of Hoth.**
Pencils and colors by Peter Steigerwald, inks by Victor Llamas

***LAMBDA*-CLASS SHUTTLE:** **Emperor Palpatine, upon arriving in his personal shuttle on the landing platform high atop the Imperial Palace on Coruscant, acknowledges his subjects.**
Pencils by Michael Turner, inks by D-Tron, colors by Mike Rhee

X-WING: Luke prepares for his famous flight against the dreaded Death Star in the Battle of Yavin.
Pencils by Brandon Peterson, inks by Art Thibert, colors by Greg Hammond

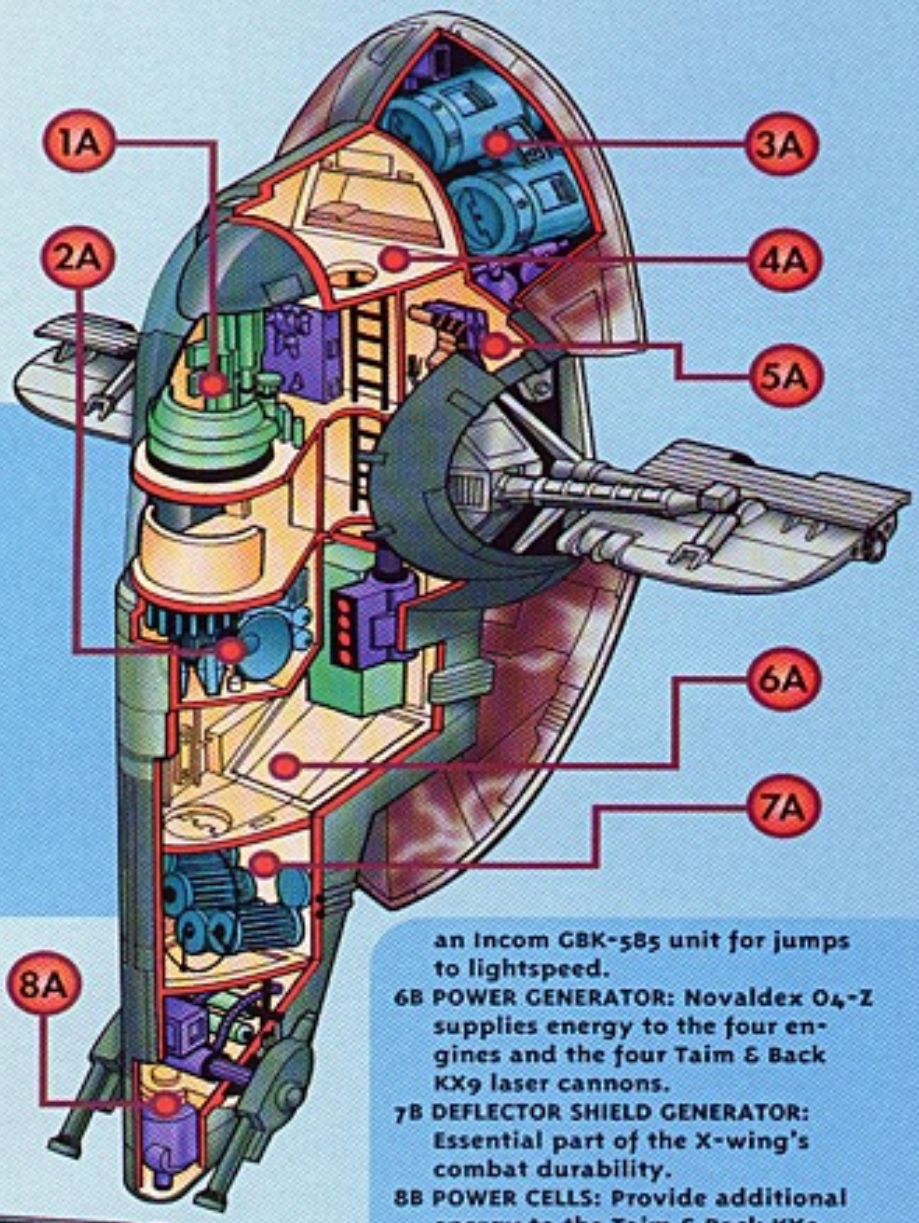
***SLAVE I*:** **Boba Fett's ship is the ideal for bounty hunting, equipped with twin blaster cannons, two proton torpedo launchers, concussion missile launchers, an ion cannon and a tractor beam projector.**
Pencils, inks and colors by Nathan Cabeera

***STINGER*:** **The personal transport and courier ship of Guri, Prince Xizor's chief lieutenant.**
Pencils and inks by Billy Tan, colors by Mike Rhee

The following two pages include cutaway art and descriptions from the card set's special insert cards.

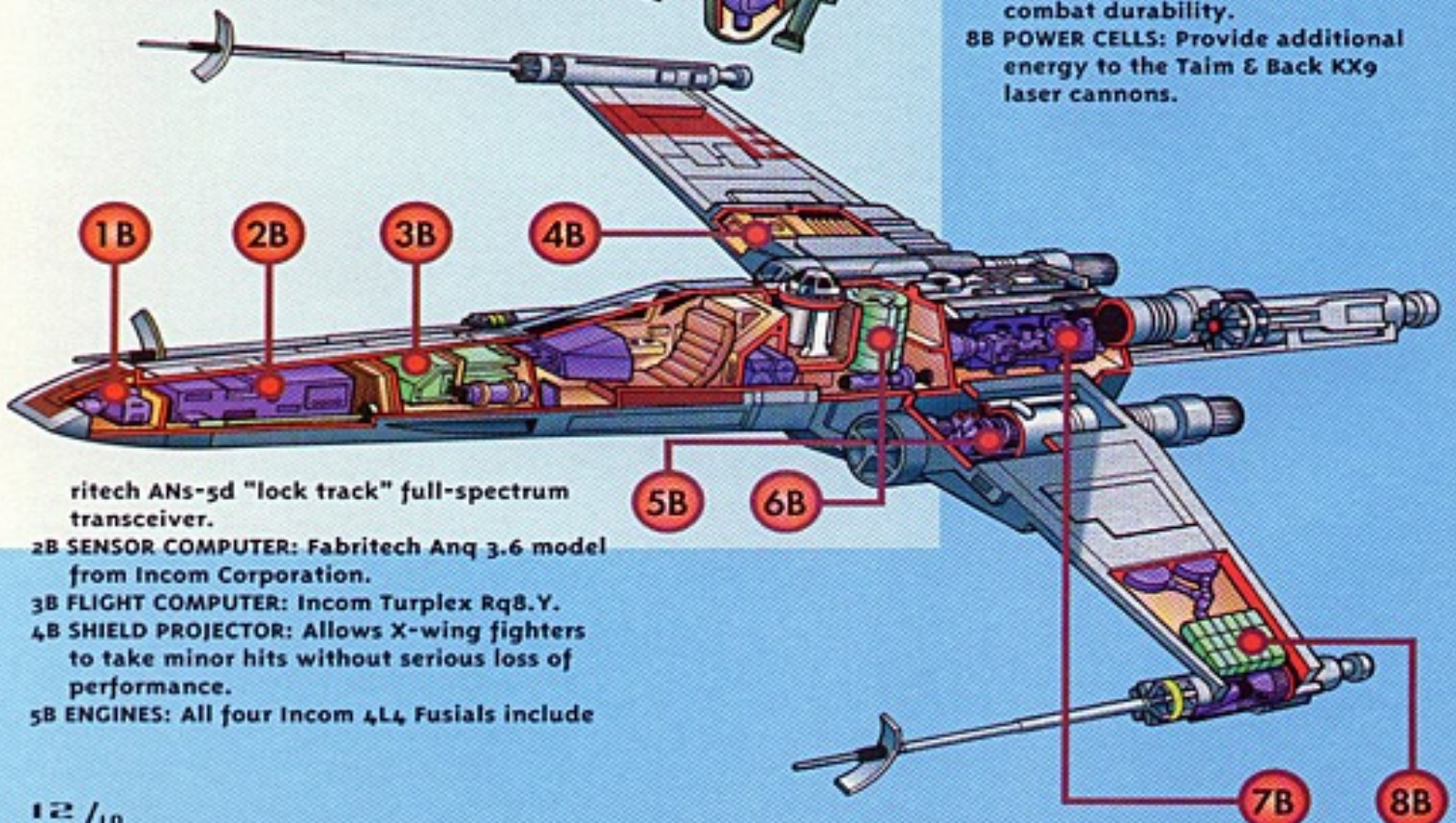
SLAVE 1

1A COCKPIT: Boba Fett "stands" in *Slave I*'s cockpit. Han Solo, encased in carbonite, is secured against the back wall.
2A SENSOR SYSTEM: This system allows Fett to track the vessels of his prey.
3A DRIVE ENGINES: The powerful Kuat Engineering Systems F.31 drive engines give *Slave I* the speed of a Y-wing fighter.
4A PERSONAL QUARTERS: They contain a sleeping compartment and the bare necessities to sustain a bounty hunter.
5A SWOOP BIKE: For ground-based mobility Boba Fett uses a lightweight speeder vehicle stored in the rear of the ship.
6A BOARDING RAMP COMPARTMENT: This storage area contains miscellaneous contraband and a weapons locker; it has access to other areas of the ship.
7A PRISONER CAGES: The six units include a Force cage to hold Jedi Knights.
8A TRACTOR BEAM PROJECTOR: This device allows Fett to catch his quarry within their ships. Once a target ship is caught in a tractor beam, escape is almost impossible.

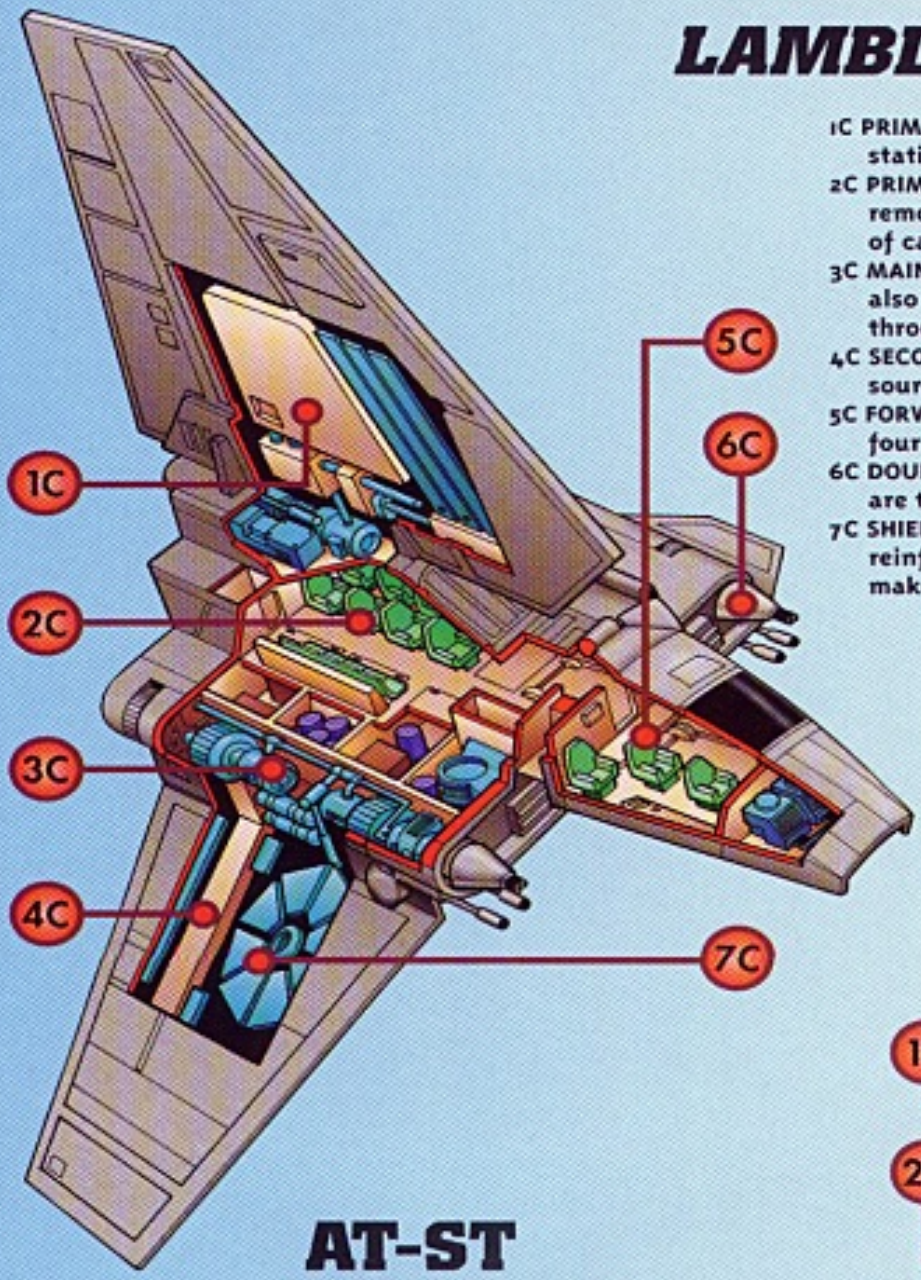


X-WING STARFIGHTER

1B PRIMARY SENSOR ARRAY: Includes a carbani transceiver package with Fabritech ANs-5d "lock track" full-spectrum transceiver.
2B SENSOR COMPUTER: Fabritech Anq 3.6 model from Incom Corporation.
3B FLIGHT COMPUTER: Incom Turplex Rq8.Y.
4B SHIELD PROJECTOR: Allows X-wing fighters to take minor hits without serious loss of performance.
5B ENGINES: All four Incom 4L4 Fusials include an Incom GBK-585 unit for jumps to lightspeed.
6B POWER GENERATOR: Novaldex 04-Z supplies energy to the four engines and the four Taim & Back KX9 laser cannons.
7B DEFLECTOR SHIELD GENERATOR: Essential part of the X-wing's combat durability.
8B POWER CELLS: Provide additional energy to the Taim & Back KX9 laser cannons.

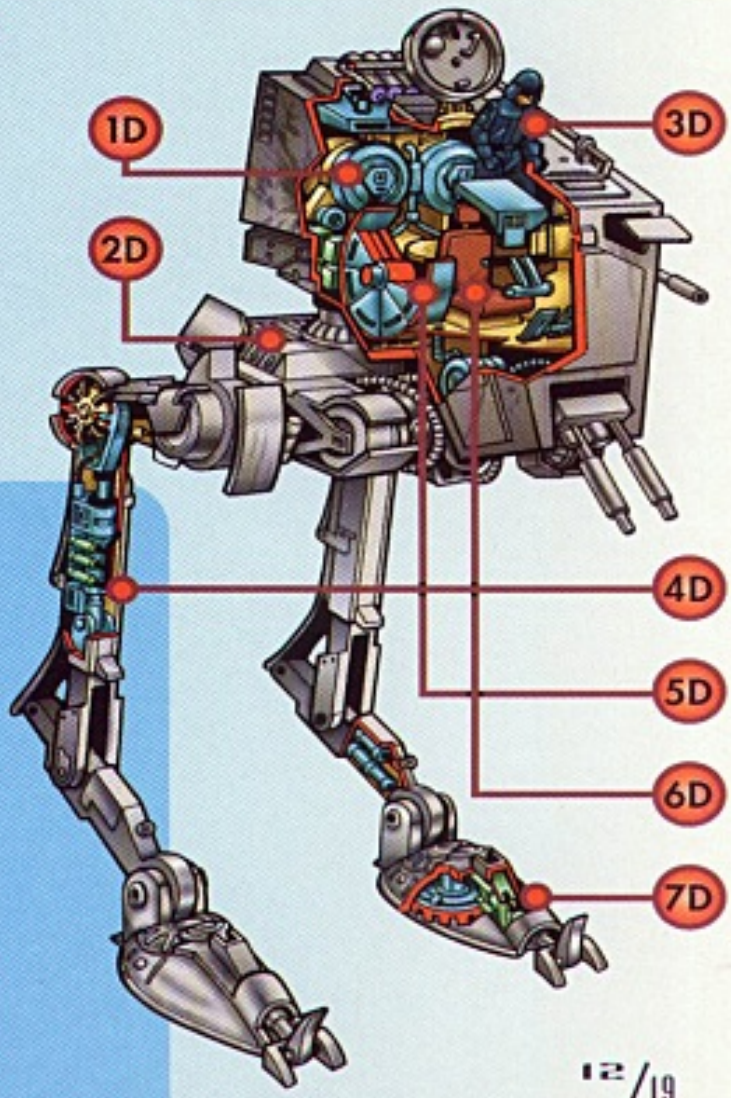


LAMBDA SHUTTLE



1C PRIMARY FUEL CELL: Held securely in the top stationary wing.
2C PRIMARY COMPARTMENT: The 20 seats can be removed to make room for up to 80 metric tons of cargo.
3C MAIN DRIVE TURBINES: *Lambda*-class shuttles also have hyperdrives allowing for travel throughout the vast Empire.
4C SECONDARY REACTOR: Emergency backup power source.
5C FORWARD FUSELAGE: Houses a command crew of four with room for two additional officers.
6C DOUBLE LASER CANNONS: Directly below these are the double blaster cannons.
7C SHIELD PROJECTORS: In addition to the heavily reinforced hull, the multiple shield projectors make this shuttle a safe way to travel.

AT-ST



1D SECONDARY DRIVE: Hydraulic valves and motorized servos control the cockpit's side-to-side motion and elevation.
2D DRIVE ENGINE: This single drive system powers the legs of the so-called "chicken walker," enabling it to move at speeds up to 90 kilometers per hour.
3D DRIVER ONE: The driver is the commander of the two-person crew.
4D SHOCK ABSORBERS: They serve to stabilize the walker's rough gait.
5D POWER CELLS: They provide power to the walker's weapons systems.
6D GUNNERS SEAT: Equipped with a holographic targeting system allowing for a 360-degree view. The gunner can employ the twin blaster cannons (housed in the "chin") and the rest of the AT-ST's arsenal.
7D FOOT PAD: Sophisticated gear mechanisms direct the movements of each foot.

Cutaway text by Ingar Westburg, with assistance from Bill Smith. Art by David Deitrick, color by Byron Taylor.

DAVE DEVRIES IS A BIT EMBARRASSED as he recalls how he expressed his *Star Wars* fandom in high school. "I used to run through the hallways, and—nobody knew it—I would envision myself as the *Millennium Falcon*, dodging people the way the *Falcon* dodged those asteroids in the movie," he says, reliving his days growing up in suburban New Jersey. "The *Falcon* was my favorite character in the movie."

He may feel odd admitting to such a youthful fantasy, but at least Devries has the courage of his convictions. And that attitude is reflected in his art. He's unafraid to come at figures and objects in a less-than-conventional way. "Generally, I like to use wacky angles and bizarre foreshortenings," says the 31-year-old artist, who lists comics veterans Bill Sienkiewicz and Glen Fabry as influences on his own style. "That's how I see things in my head. I try to freeze a scene at its highest point of action."

Devries has been developing his artful visions ever since he started reading comic books in fourth grade. By junior high, he had shed his boyhood aspirations of becoming a surgeon ("I just couldn't see myself cutting bodies open") and was hooked on drawing superheroes. His parents, while perhaps disappointed they wouldn't have a doctor in the family, encouraged his hobby and let him spend his paper-route earnings on comics and action figures.

His art teachers, on the other hand, discouraged him from drawing comics, which may explain why he failed art twice in high school and finished with a "C" average. That didn't deter Devries, though, who graduated from Syracuse University with a degree in illustration and where he solidified his dedication to comics art. Indeed, he took a course taught by Dick Giordano, who at the time was vice president at DC Comics, and spent the summer of his junior year interning at Marvel.

Devries has since worked for both publishing giants, on comic book covers and a number of trading card sets, including Ultra X-Men, Ultra Spider-Man and Marvel Masterpieces. His depiction of Princess Leia for our cover, however, is his first foray into the *Star Wars* universe.

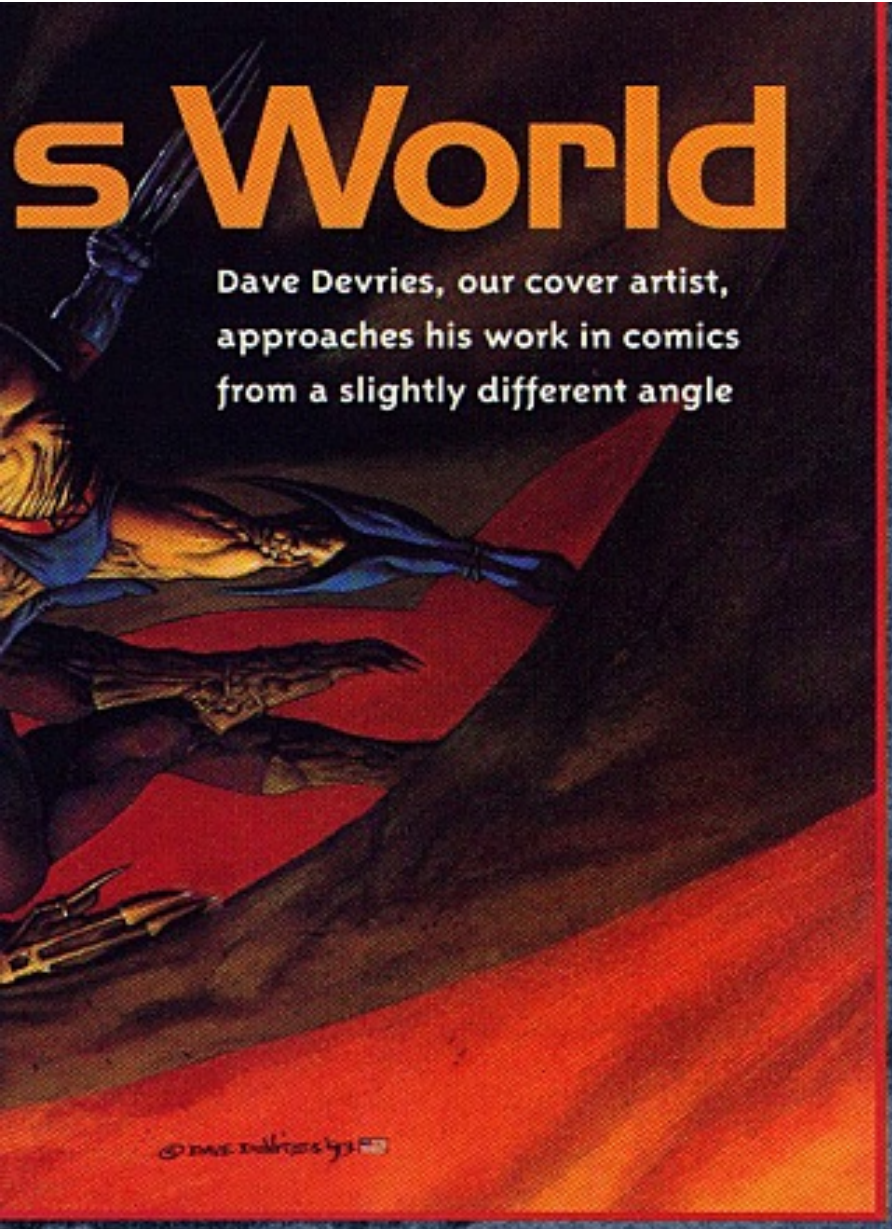
His affections for Han Solo's modified starship aside, Devries says he's always admired Leia. "I'm a real fan of strong female characters," he says, explaining that his own mother helped inspire that feeling. "My mom is a nurse, and I watched her save a little baby's life when I was a kid."

His Leia portrait, while not indicative of his frenetic style, is modeled after the work of Anton Mucha, a turn-of-the-century Austrian artist known for posing his subjects in intricate framings. Devries also acknowledges two friends, Tom Taggart, a fellow comics illustrator, and Doug Maio, a stalwart *Star Wars* fan who has a huge collection of books and memorabilia that was invaluable reference material. For instance, Leia's blaster is based on a model kit that Maio assembled for Devries.

"I love comics and science fiction and fantasy," says Devries. He'd love to do some more *Star Wars* work, and in the meantime is developing his own character, which he plans to show to comics publishers. "I see my character appearing first in comics and then in an animated TV series," he reveals. "Not on Saturday mornings, though. It's too twisted."

s World

Dave Devries, our cover artist, approaches his work in comics from a slightly different angle



MARVEL CARD ART BY DAVE DEVRIES. *CLOCKWISE FROM TOP:* WOLVERINE VS. SAURON, FROM ULTRA X-MEN '94; THE ABOMINATION, HULK SERIES; APOCALYPSE, MASTERPIECES '95; ROGUE, MASTERPIECES '95; CARNAGE, ULTRA SPIDER-MAN '95.

PRIORIT

SHE wasn't out of hyperspace for more than a few minutes when the incoming-message indicator buzzed. She took in a steadying breath—her body was still recovering from her narrow escape of Ulicia just a half hour earlier—and then hit the comm display:

MESSAGE FOR: Hart-and-Parn Gorra-Fiolla of Lorrd

SECTION: Office of the Auditor-General

FROM: Akeeli Somerce, First Assistant to the Prex

SECTION: Office of the Prex, Chils Meplin

REGARDING: New Assignment

PRIORITY: X/Class A Infraction

The use of her full name immediately set her off, but the source and priority of the message had grabbed her attention, relegating the peeve to the back of her mind.

"Priority X?" she found herself saying out loud. *From the Office of the Prex?* Something about the header itself unsettled her—made her outright anxious, in fact.

She delved into the body of the message. It took her a few moments to read to the end, at which point she could do nothing but stare at the screen, hoping she was hallucinating. According to the Prex's informants, the Rebels had just destroyed the Empire's Death Star battle station near the Yavin star system. And because the Corporate Sector Authority had an Imperial charter, anything that affected the Empire affected the CSA, as well.

The message indicated that one rumor placed the fleeing band of insurgents in the Abo Dreth system, which was within Corporate Sector borders. The Prex wanted her to verify that information—immediately.

Normally, she didn't need much time to prepare for an assignment. But in this case she was low on fuel, almost out of power cells for her blaster and still in possession of the prisoner she'd just "liberated" from Commex's headquarters. She couldn't just turn around now and head off on another case...

Except for the fact that the assignment came from the Office of the Prex and was classified Priority X, which essentially left her no choice.

Without further debate, she punched the designated coordinates for Abo Dreth into the navicomputer and then left the astrogation software to calculate the precise vectors as she headed aft to take care of her prisoner, who was currently bound to one of the ship's bulkheads.

Naven Crel looked up as she entered the passenger area. "Priority X, huh? Sounds important."

"Give me a break, Crel. You don't even know what that means."

"Maybe. Maybe not."

"Don't you have other things to worry about? Industrial sabotage is a Class B infraction, you know. If the Prex hadn't ordered me to get you out of there, Commex would've ended your life without a second thought. In a few days you'll be on trial before the entire Direx board—maybe you should start coming up with a plan."

She gave his binders a hard yank, eliciting a yelp from Crel. "That should hold you for a while."

She returned to the cockpit, ignoring the curses Crel was muttering under his breath. A light on the control board indicated that the navicomputer had completed the hyperspace calculations. She strapped herself into the flight chair and pulled the three lightspeed levers backward. With a slight jolt, the *Tydia Rish* leaped into hyperspace.

She checked the ship's status indicators. All normal. According to the navicomputer, the trip would take less than 45 minutes—enough time to catch a quick nap. Although she hated being asleep at the helm, she'd been up for 30 hours already, so even a short rest would do wonders—she hoped.

As she succumbed to her exhaustion, one last thought wound its way through her mind: Besides, what could possibly go wrong?

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She awoke with a start. Before she could even focus, she felt something cold pressed against the side of her neck.

"How's *this* for a plan?" Crel said, dropping

4:X

This original *Star Wars* tale of deceit and double-crossing, from the creative forces at West End Games, can also be used in roleplaying games

STORY BY GEORGE R. STRAYTON ILLUSTRATIONS BY CHRIS TREVAS

into a hearty laugh that defied his slim stature.

Fiolla straightened up in her chair as she regained her bearings. Crel stood to her right, his finger on the blaster trigger—*her* blaster, she realized. She looked up, straight into his eyes. "You're not serious?"

"Pretty serious. And what're you going to do about it?"

As she slid down in her seat, she said, "*This*," and then kicked the lightspeed levers forward, immediately dropping the ship back into realspace. As he glanced over to see what she had just done, she grabbed the throttle and initiated the reverse thrusters.

Crel's inertia slammed him into the control board, and the blaster flew from his hand. A half second later,

Fiolla unclicked her seat restraints, jumped up and—just as Crel turned back around—punched him solidly on the chin. He fell to the deckplates in a heap.

"I like my plan better," she said, flexing her bruised hand so it wouldn't stiffen as the muscles repaired themselves.

Fifteen minutes later she had him bound again—this time wrists *and* ankles—and strapped into the seat next to hers. The chronometer counted down the last few seconds to her destination, and then the *Tydia Rish* decelerated into realspace.

Fiolla looked out the viewport onto Abo Dreth—a large, dark-brown world dotted with hundreds of silver lakes. The thin lines of rivers wandered across the planet's face in no particular pattern, and a few gray cloud banks drifted across the equatorial region. The automatic sensors showed meager life signs, higher than normal levels of radioactivity and a nitrogen-heavy atmosphere. "Perfect place for a hideout, I guess."

She set the sensors to scan mode, searching for any humanoid life forms. Less than a minute later, she had something—a blip on the western edge of the smallest continent. She grabbed the control yoke and dove for the surface.

xxxxxxxxxx

She pulled Crel up to the edge of a bluff. She couldn't leave him behind—she hadn't even figured out how he'd escaped the first time. She checked his breath mask to make sure it was properly sealed and then returned to her surveillance.

She made one pass across the wide wasteland with her naked eye and then, finding nothing, gave the macrobinoculars a try.

Still nothing.

No... wait.

About three kilometers off sat an object that gleamed in the light of the system's yellow sun.

"It's a Corellian StarRunner," came a woman's voice from behind her.

Fiolla spun around, accidentally knocking Crel to the ground. The human woman before her wore standard spacer's clothing and a breath mask—and had a sporting blaster trained on Fiolla.

"Who are you?" Fiolla asked.

FIOLLA OF LORRD

TYPE: CSA AUDITOR GENERAL

DEXTERITY 3D — Blaster 6D+2, blaster artillery 3D+2, brawling parry 5D+2, dodge 7D+1, firearms 4D+1, grenade 4D+1, melee combat 6D+1, pick pocket 5D+1, running 7D, thrown weapons 5D, vehicle blasters 4D+2. **KNOWLEDGE 2D** — Alien species 5D+2, bureaucracy 6D+2, business 6D+1, cultures 7D, intimidation 6D, languages 8D+2, law enforcement 9D, planetary systems 5D+2, streetwise 6D+2, survival 4D+1, value 5D, willpower 5D+2. **MECHANICAL 2D+2** — Astrogation 3D+1, beast riding 3D+1, communications 3D+1, ground vehicle operation 4D, repulsorlift operation 5D+2, rocket pack operation 3D, sensors 4D+2, space transports 3D+2, starfighter piloting 3D+1, starship gunnery 5D+1, starship shields 4D+2, swoop operation 5D+2. **PERCEPTION 5D** — Bargain 5D+2, body language 8D+2, command: lower-ranking CSA Auditor-General agents 9D, command: Detached Duty officers 7D+1, con 7D+2, forgery 6D+2, gambling 5D+2, hide 6D+1, investigation 9D+1, kinetic communication 9D, persuasion 6D, search 6D+2, sneak 6D+1. **STRENGTH 3D** — Brawling 5D+1, climbing/jumping 5D+1, lifting 4D, stamina 5D+1, swimming 3D+2. **TECHNICAL 2D+1** — Computer programming/repair 5D, demolitions 3D+1, droid programming 4D+1, first aid 5D+1, ground vehicle repair 3D+2, repulsorlift repair 3D+1, security 8D, space transports repair 3D+1, starship weapon repair 4D.

SPECIAL ABILITIES: Kinetic Communication: Lorrdians can communicate with each other by means of a language of subtle facial expressions, muscle ticks and body gestures.

Force Points: 3

Character Points: 6

Move: 11

EQUIPMENT: Authority Cash Voucher (100,000 credit limit), 5,000 credits cash (various currencies), jumpsuit, hold-out blaster (3D+1), pocket computer, Auditor-General badge

The woman moved closer. "My ship... it's a Corellian StarRunner. Not even on the market yet."

Fiolla squinted against the harsh midday sunlight. The woman definitely looked familiar. "You planning on using that thing?" she asked, eyeing the blaster.

"This?" she said in a lilting timbre. "Of course."

"All right, what do you want? I've got some supplies on my ship, a few credits, a couple of expended power cells. Any of that sound good to you?" Next to her, Crel finally struggled back to his feet.

"No," she said as she continued to move closer. "I'm not interested in any of that."

"Then what?"

She gave a smile that Fiolla didn't find at all endearing. "I'm here for you."

Time for a different tack. "Do you realize who I am?"

"Oh, most certainly... Fiolla of Lorrd. In fact, I've been waiting for you. You're late."

"Yeah, well, I had some... passenger trouble."

The woman stopped a few meters from Fiolla and Crel, and leveled her blaster at Fiolla's chest.

Fiolla swallowed and glanced at her own blaster in the holster at her hip.

"Try it," the woman said.

Fiolla knew better than to go for the blaster while her adversary was focused on it—especially when her hand was still a bit stiff from punching Crel. She needed a distraction to give her that extra moment.

"I'm sure my boss will wish he'd been here to see this," the woman said. "But he's got more important matters to deal with."

"Who's you're boss?"

"Haven't figured it out yet? I'm shocked. You just infiltrated one of his corporate headquarters not three hours ago."

"Commex? You work for Erdin Giblo?"

"Hardly. I report to the head of the super-corp that owns Commex."

Fiolla suddenly wondered how this woman could have even known about her last assignment. There were only two people who had access to that information—the Prex himself, Chils Meplin, and his assistant.

She looked into the woman's eyes. "Akeeli Somerce."

"Very good, my ex-Auditor-General. The Prex has decided that you and your friend here know too much."

"So the rumor about the Rebels?"

"Obviously fictitious." Somerce raised the blaster and took careful aim.

In the same moment, Fiolla felt something rub against her side. She glanced down to see Crel's *free* hand edging toward her blaster. Somehow he had managed to slip out of his binders as he was getting back to his feet.

"Wait!" Fiolla said, stalling. "I don't understand. What does the Prex have to do with Commex leaking top-level CSA data to the Empire?"

Somerce stared into her eyes. "I don't think it's any of your business." She pulled the trigger...

And at the same time, Crel yanked the blaster from Fiolla's holster and fired.

Fiolla leaped to the side, hit the ground hard and then rolled, stopping just a meter away. She looked up to see Somerce lying face upward, not moving.

"Thanks, Crel," she said as she stood up. "I owe you one."

When she didn't get an answer, she turned to see Crel sprawled across the dusty surface. She rushed over to him and knelt at his side.

"Crel?" As she said his name, she noticed that an ID card had slipped halfway out of an until-now-concealed jacket pocket. She pulled it the rest of the way out and turned it over.

It was an Auditor-General's badge.

Finally the circumstances started to fall into place, forming a twisted plot of sabotage and treason—and now attempted assassination. Naven Crel had gone undercover to ferret out a traitor against the CSA, and his investigation had lead him to Commex, which was in turn controlled by... the Prex, the second most powerful man in the Corporate Sector.

"Crel?" she said, shaking his shoulder.

His eyes opened—barely—and scanned her features as if trying to recognize her. "You were right," he said after a moment. "I was in over my head." As he spoke, his words grew quieter. "Just do me one favor..."

"Anything."

He swallowed with obvious difficulty. "Get... Meplin."

Fiolla watched as Crel exhaled his last breath, and then she put a hand on his chest. She glanced across the surface at Somerce's lifeless body. "Don't worry, my friend. Meplin's days of selling the CSA out to the Empire are over. I stake my life on it."

George Strayton is a writer/editor/game designer of many popular media titles, including STAR WARS, Indiana Jones, Men in Black, Hercules: The Legendary Journeys *and* Xena: Warrior Princess.

WHAT'S ROLEPLAYING?

A roleplaying game is "let's pretend," with rules. Each person plays his/her own *STAR WARS* hero (a character)—a Rebel pilot, a smuggler, a bounty hunter or even a Jedi apprentice. One player acts as the gamemaster. Instead of playing a character, the gamemaster is the storyteller. He or she creates the adventure, describes the scenes of the story and determines the effects of the characters' actions on the game world around them. The players imagine the events of the story and decide how their characters react, but they don't follow a script. This way they interactively create their very own *STAR WARS* saga. For more information, check out the *STAR WARS* Roleplaying Game from West End Games.

JUST AS THE ROLE OF WOMEN IN SOCIETY HAS DEVELOPED over the past 20 years, so have the roles of women in the *Star Wars* universe. They have expanded and grown.

The story of *Star Wars* is not a new one; it has its basis in mythology and uses classical characters, or archetypes. So, in the tradition of epic myths, *Star Wars* includes a princess. To my utter delight, however, I found that although the princess was a true damsel in distress, she is not the sort to anxiously wait for a knight—Jedi or otherwise—to come rescue her. Leia is *proactive* rather than *reactive* and takes matters into her own hands when necessary. She has a strong personality and never apologizes for it. As Ann Crispin, author of the new Han Solo trilogy, put it, Leia is "spunky." She has taken the role of fairy tale princess and turned it on its ear.

At the age of about 18 in *Star Wars: A New Hope*, Leia was already a senator and a supporter of the Rebellion against the Empire. With all of those positive qualities, her sharp tongue not withstanding, it's small wonder that the character of Leia struck a chord with so many young girls and women back in the late 1970s.

Leia develops and mellows considerably over the course of the film trilogy. In *A New Hope* she covers her youth and inexperience with a heavy layer of bravado, insulting Grand Moff Tarkin and Darth Vader to their faces—or masks—respectively. She even takes verbal potshots at her rescuers, Luke, Han and Chewie. In *The Empire Strikes Back*, Leia seems slightly unsure of herself in personal situations, demonstrating ambivalence in her feelings toward Luke and Han. She does less verbal sniping and shows some genuine appreciation for others' skills and contributions. Although the princess tries to deny an attraction to Han, she finally admits her love for him when the chips are down—to which Han replies with a confident, "I know."

In *Return of the Jedi*, Leia really comes into her own. She has begun to understand herself. More self-assured, now, Leia comes to terms with her feelings for Han, undertakes a daring mission to free him (which Luke helps bring to a successful conclusion), permanently "disposes" of Jabba the Hutt and volunteers to go with Han and Luke on a commando raid to Endor. Even after she's injured, Leia stays cool and keeps them all from being captured by Imperial troops. Now it's Han's turn to say "I love you," and Leia is able to answer "I

know" with a confidence that equals his.

When new original *Star Wars* novels and comics began coming out in the early 1990s, the roles of Leia and other major female characters from the movie trilogy were fleshed out by some of the authors. Timothy Zahn, for example, added the roles of wife and mother to Leia's already-multifaceted persona. Kathy Tyers, in *The Truce at Bakura*, showed Leia finally coming to terms with the difficult truth that Darth Vader had been her father, too. As Tyers points out, "Leia is not the kind of person who forgives lightly."

Zahn also deepened the personality of Mon Mothma, who was not much in evidence in the *Star Wars* trilogy. In *Return of the Jedi*, all we saw of her was her instructions to the Rebel pilots who were about to begin their assault on the second Death Star. Author Ann Crispin observes, however, that the unassuming leader had a quiet dignity about her. Tyers and other authors showed Mon Mothma dealing with the responsibilities of leadership after the Empire was defeated. Kevin J. Anderson's Jedi Academy Trilogy demonstrated the dangers of political life by having Mon Mothma barely survive an assassination attempt and resign her office as a result. Leia, maturing throughout the trilogy, became a logical choice

The Women Of Star Wars

BEGINNING WITH PRINCESS LEIA, THERE IS A FULL SPECTRUM OF POWERFUL FEMALE CHARACTERS IN THE STAR WARS UNIVERSE

BY REBECCA MOESTA

to take over from Mon Mothma as Chief of State of the New Republic.

In *A New Hope*, Aunt Beru provided a counterpoint to Leia's youth and idealism. A classical sort of June-Cleaver-meets-Ma-Walton character, she balanced out the feminine side of the equation. Although Aunt Beru died early in the movie, many *Star Wars* authors have brought in similar surrogates, such as Dewlanna the Wookiee (*The Paradise Snare*) and Leia's friend Winter (*Heir to the Empire*).

When creating their female characters, all of the authors who have written new novels in the *Star Wars* universe seem to have pushed the boundaries and sidestepped many of the gender-related limitations that our own galaxy might have imposed. (It's interesting to note, by the way, that the publishers have made some effort to include an almost even number of men and women as authors for the various *Star Wars* series.)

In *Star Wars* comics and novels, women can be nearly anything: warlords, bounty hunters, cult heroes, soldiers, smugglers, rulers of various sorts, slaves, con artists, business tycoons, despots, healers, leaders of matriarchal societies, droids, Jedi Knights or pilots.

DRAWINGS BY MICHAEL BUTKUS COLOR BY DAVID LARKS

The Princess Holds Court

Carrie Fisher has moved way, way beyond that galaxy far, far away, but she still has fond memories of portraying Leia

"I wasn't a damsel in distress, I was more of a distressed damsel." That statement from Carrie Fisher says a lot, not only about the famous character she created, but about the actress herself. Twenty years after she donned the flowing robes and twirled her hair up in those unforgettable buns, Fisher recollects Leia fondly and with the wit for which she's also become celebrated.

"She took the roll [sic] of fairy tale princess and turned its bun on its ear," she quips when asked to react to a line in Rebecca Moesta's treatise here on Leia. Joking aside, Fisher readily admits that Leia is "a confident character and feels totally up to whatever she confronts. She's strong-willed and very capable. It's not like she needs much help."

Nor did Fisher need much help in 1976 when, as the 20-year-old daughter of acting parents Debbie Reynolds and Eddie Fisher, she was chosen by director George Lucas to portray *Star Wars*' leading lady. "George was either going to hire someone very pretty or someone who had a big personality, so he went with the big personality," says Fisher, who certainly would get some argument from fans over the downplaying of her good looks. "He hired us to sort of tailor the characters."

What you saw in Leia's smart and sassy heroine was pretty much what Carrie Fisher herself is all about, though there was at least one point in where Lucas intervened with her interpretation. "My first scene I had to play was [when confronting] Governor Tarkin: 'I thought I recognized your foul stench when I was brought on board.' I tried to say it glibly. It was the only time George actually directed me. He said, 'This is a very serious situation and you have to act... very regal and defiant and in no way [glib]. So I got it."

Because she got it and went on to solidly establish the princess' personality in *Star Wars*, there was less room for Fisher's personal touch in the sequels. "The characters were written more to who we were [from the first movie]," she says. "Their evolutions were partly determined, of course, by story, and the relationships were determined partly by our own relationships."

Looking back at the trilogy, she's most proud of her work in *The Empire Strikes Back*, "because we had the most to do. It was well written, and it was easy to feel the relationships between the characters. It's a rare opportunity to be able to repeat and deepen any kind of performance."

Fisher concedes that she has not followed Leia's travails in the many *Star Wars* books and comics subsequent to the movies ("But I heard that I married Han and had twins and another child"), yet she was impressed to learn that many young readers are still inspired by the character. "She's confident, articulate and sometimes witty. She believes in herself, she's brave. I think she's a good role model."

The issue of role models is hitting close to home as Fisher raises her own daughter, Billie, an almost-five year old. Billie's old enough to know that Mommy was the famed princess, but is still confused about the acting business, especially when all the *Special Edition* news was swirling. "She was concerned that I would take this job again, which would mean I would have to go back to outer space," says Fisher.

No, Fisher is definitely terra firma these days, though she does keep in contact with George Lucas. She made a number of appearances in connection with the *Special Editions*, and in June did a cameo on the MTV Awards to present Chewbacca and actor Peter Mayhew with a special Lifetime Achievement Award.

In her role as friend and as one of Hollywood's finest script rewriters, Fisher unofficially consulted with Lucas on his prequel screenplay. "As a friend you can just sort of talk to him about it, or read it, and see if you have suggestions," she offers, "but you almost feel daunting to suggest something to George."

Naturally, Fisher won't reveal any details of *Episode I*, but will say that she "can't wait to see the visuals. That's how I felt when I read the first one. If this is half as good as it reads, it will be unbelievable." — *By Bob Woods*

The job opportunities are just the beginning. Those women's personalities run across a broad spectrum, as their occupations do—from autocratic to shy, from cultured to wild, from scheming and manipulative to naive and trusting, from sensitive to stoic, from good to bad and everywhere in between.

In addition to Leia Organa Solo and Mon Mothma, the good or "light" end of the spectrum includes the following characters, introduced in *Star Wars* novels and comics:

Jaina Solo

(left) born at the end of *The Last Command*, by Timothy Zahn

Daughter of Princess Leia Organa and Han Solo, Jaina was born to take charge. She and her twin brother Jacen have very separate strengths and interests, which provides an interesting contrast. Jaina often surfaces as the ringleader during any adventures she and her brothers or friends get into. She inherited her mechanical aptitude and a love of flying from her father, and from her mother, a natural ability to lead and negotiate.

Teneniel Djo

introduced in *The Courtship of Princess Leia*, by Dave Wolverton

She rules the Hapes cluster with her husband Prince Isolder, and is also in the direct line of succession to the ruler of Dathomir. In her younger days, she set out to capture a husband, as was the custom in her culture. The man she captured turned out to be none other than Luke Skywalker, whose mating customs did not include being taken prisoner. Fortunately, he recognized her potential with the Force, and Prince Isolder—in whom she had shown no interest—recognized her potential as a mate.

Tenel Ka

(below) introduced in *Young Jedi Knights: Heirs of the Force*, by Kevin J. Anderson and Rebecca Moesta

Raised as the only child of Teneniel Djo of Dathomir and Prince Isolder of the Royal House of Hapes (both female-dominated societies), Tenel Ka has no lack of self-confidence. She is hard-driving, athletic and skilled in self-defense. Because the Hapan royal court is full of assassins, the necessity for constant watchfulness was impressed on Tenel Ka at an early age. Rather humorless as a result of her formal training and bicultural upbringing, she is nonetheless fiercely loyal to family and friends alike. She prefers to rely on her physical abilities rather than her talent with the Force—so much so, that when she lost an arm in a lightsaber training accident at the Jedi academy on Yavin 4, she decided not to accept a synthetic limb. Through practice and experimentation, Tenel Ka finds that she can, with some judicious modification, still participate in nearly all her former activities. In cases where that isn't possible, she accepts the need to use the help of the Force or occasionally her friends.

Gaeriel Captison

INTRODUCED IN *THE TRUCE AT BAKURA*, BY KATHY TYERS

This politician from the planet Bakura on the Outer Rim was born with political blood running through her veins. After her mother and her father (a senator) are killed during an uprising against the Empire, her uncle, the prime minister, and his wife take her in. It's no great surprise that Gaeriel eventually becomes an Imperial senator in hopes of helping her people. Shortly after the death of the Emperor, a Ssi-ruuk invasion forces Gaeriel's people into an uneasy alliance with the New Republic to drive back the invaders. During this time, Gaeriel meets and is attracted to Luke Skywalker. Although the Ssi-ruuk offer to leave Bakura alone if they turn the Jedi over to the invaders, Gaeriel warns Luke.

Author Tyers says of Gaeriel: "She has strong beliefs and sticks to them, even though she has some doubts at the end." Gaeriel is one of the few people who, according to Tyers, is drawn to Luke but "thinks through whether the relationship would really work and doesn't just go for the physical attraction." Gaeriel also appears in Roger MacBride Allen's Corellian Trilogy.

powerful computer until freed by Luke into the body of one of his other students, Cray. Luke senses in Callista a true soul mate, and he easily falls in love with her. Upon returning to human form, however, Callista finds she has lost her Jedi powers. She and Luke spend much time together on a quest to regain them. In the end, afraid that the only way to regain her powers might be to tap into the dark side, Callista continues her search alone trying to find a solution. She leaves Luke behind in the hope that someday she might return to him.

Tionne

(ABOVE RIGHT) INTRODUCED IN *DARK APPRENTICE*, BY KEVIN J. ANDERSON

Tionne is one of the first 12 students Luke recruited when searching for Force-sensitive individuals to train so that they could help him rebuild the order of Jedi Knights. Although not one of the strongest in using the Force, Tionne is an excellent student. She loves to research the history and lore of the Jedi, and eventually becomes an instructor at the Jedi academy. Tionne's unique approach of using lore and music to teach lessons to the Jedi trainees is so successful that Luke leaves the entire academy in her capable hands whenever he is called away.

Nomi Sunrider

(FAR RIGHT) INTRODUCED IN *TALES OF THE JEDI*, BY TOM VEITCH

A Jedi of legendary times, Nomi Sunrider became an unwilling student of the Force when her husband Andur was murdered on his way to training with his Master Thon. Nomi, alone with her infant daughter Vima, was taken in by the Jedi Master. For a long time, Nomi abhorred weapons and refused to wield a lightsaber,

Callista

(RIGHT) INTRODUCED IN *CHILDREN OF THE JEDI*, BY BARBARA HAMBLY

A former Jedi Knight who fell while trying to stop the Emperor's experimental weapon, Eye of Palpatine, *Callista's spirit was trapped for 30 years inside the weapon's*

Timeless Heroine

"I was on screen for twenty-six and a half seconds," says Caroline Blakiston, the actress who portrayed Mon Mothma in *Return of the Jedi*. But the brief appearance of the Rebel leader gave us a great insight to the Alliance itself and the fact that it was a matriarchy. "I think of Mon Mothma as 'Moon Mother,'" Blakiston tells *SWGM*. "It seemed to me that she had some symbolic role to play in the movie. She represented the good things—the good side."

However fleeting her time on screen, Blakiston has one of the more memorable lines from Jedi: "Many Bothans died to bring us this information."

"I had no idea what Bothans were," she now admits. "Nobody told me, so I assumed they were allies and that their contribution

must have been a grave sacrifice of some sort. There was such an air of secrecy on the set."

Then and now a classical stage actress in England, Blakiston says that playing Mon Mothma has not greatly affected her career. "Certainly people are always very envious of me. When I join a new theater company, the other actors look down the program, see my *Return of the Jedi* credit and say, 'Oh, you were part of *Star Wars*.' I smile and say, 'Yes, but only for twenty-six and a half seconds.'"

Nonetheless, in that short period of time, Caroline Blakiston defined one of the more important characters in the *Star Wars* universe. — *By Pete Fletzer*

but eventually used one to defend Master Thon. Nomi found love with the Jedi Ulic Qel-Droma, but lost him when he unwittingly fell to the dark side and joined forces with Exar Kun in the Sith War. After Ulic killed his own brother Cay, Nomi was so outraged, she unleashed a mysterious Jedi power that stripped Ulic of his abilities to use the Force. Nomi later became a well-respected leader and Jedi Master.

Tahiri

INTRODUCED IN *THE GOLDEN GLOBE*, BY NANCY RICHARDSON

An effervescent and precocious child, Tahiri was raised by Sand People on Tatooine after her parents were killed by a raiding party. When the Jedi Tionne goes to the desert planet to do historical research, she meets Tahiri, recognizes the girl's potential in the Force and takes her back to study at Luke's Jedi academy. There Tahiri meets and becomes fast friends with Anakin Solo (youngest child of Han and Leia).

The bad or "dark" end of the spectrum brings in some of the most fun—and controversial—characters in the annals of written *Star Wars*. I firmly believe that no true equality between men and women exists unless the spectrum is complete. Women characters can be every bit as noble, just as fallible and quite as sublimely evil as their male counterparts. Among the evil female characters are:

Nightsisters of Dathomir

INTRODUCED IN *THE COURTSHIP OF PRINCESS LEIA*

Gethzerion, also sometimes called a witch, is just about the baddest of the bad. Her inner corruption manifests itself in unsightly blotches on the skin, as it does with all of her fellow Nightsisters who use the dark side of the Force. She and her cult of dark followers are defeated in the end. Tamith Kai (from Young Jedi Knights: Shadow Academy, *by Anderson & Moesta), a new breed of Nightsister, refines the techniques of using the dark side without causing her body to deteriorate. As opportunistic as she is evil, Tamith Kai joins forces with the Dark Jedi Master Brakiss to form the Shadow Academy and train new Dark Jedi.*

Ta'a Chume

INTRODUCED IN *THE COURTSHIP OF PRINCESS LEIA*

Scheming, sly and devious can only be considered compliments by this former queen of the Hapes Cluster. The mother of Prince Isolder and grandmother of Tenel Ka, she eliminates all obstacles that keep her from her goals—even to the point of having her first son assassinated when he proved not to be a good candidate for the throne. The wiry, intelligent, tough Queen Mother is deposed by Isolder and Teneniel Djo after Ta'a Chume tries to eliminate Leia—permanently—as an object of her son's affections. The former queen still has a network of spies, assassins and courtiers through whom she exerts her influence. To her dismay, her granddaughter is every bit as strong-willed and clever as Ta'a Chume herself.

Admiral Daala

(ABOVE LEFT) INTRODUCED IN *JEDI SEARCH*, BY KEVIN J. ANDERSON

This firebrand military leader is the only female admiral in the Imperial fleet, a protégé of Grand Moff Tarkin. Although she was a tactical genius in simulated combat, she was unable to increase in rank because she was a woman. Tarkin, however, saw her talents and assigned her to guard and administer his secret weapons facility, Maw Installation. Totally isolated, Daala does not know the Empire has fallen or that the Rebellion has succeeded, but when she hears the news, she takes her fleet of Star Destroyers and goes on a rampage to cause as much destruction as possible. After her defeat, she teams up with Vice Admiral Pellaeon to attack the New Republic again.

Ysanne Isard

INTRODUCED IN *X-WING: ROGUE SQUADRON*, BY MICHAEL A. STACKPOLE

Director of Imperial Intelligence, and known as "Iceheart," Ysanne engineers the fall of Imperial Center to the Rebels shortly after the Emperor's death. She also unleashes the terrible Krytos plague that attacks the nonhuman inhabitants of Imperial Center.

The center of the spectrum contains complex women who defy classification. Women characters who have spent time on both the light and dark sides of the Force include:

Qwi Xux

(ABOVE RIGHT) INTRODUCED IN *JEDI SEARCH*

This scientist's brilliance and beauty are only exceeded by her naiveté and self-deception. She was captured as a child by Grand Moff Tarkin and put to work in a top-secret installation called the Maw, designing technology of destruction. Although the Empire uses her weapons without compunction to obliterate people, planets and solar systems, Qwi convinces herself that the tools she develops will be used for peaceful purposes. When Luke discovers the Maw after the defeat of the Empire and shows Qwi the error of her ways, she is filled with remorse.

Mara Jade

(RIGHT) INTRODUCED IN *HEIR TO THE EMPIRE*, BY TIMOTHY ZAHN

Mara Jade, once known as the Emperor's Hand, covertly served Emperor Palpatine on numerous missions and then went to work with the smuggler Talon Karrde. When we meet her, she harbors a deep hatred for Luke Skywalker and tries numerous times to kill him, but eventually gains a grudging respect for him. She refuses to ally herself outright with the New Republic, but often helps out in difficult situations.

Xaverri

INTRODUCED IN *THE CRYSTAL STAR*, BY VONDA N. MCINTYRE

Xaverri is a spectacular illusionist and magician, making her a popular performer along the entertainment circuit. A young Han Solo hooked up with Xaverri and became her stage assistant, and romantic partner, for some time.

Lusa

INTRODUCED IN *THE CRYSTAL STAR*

Kidnapped at a very young age along with the Solo twins and other Force-sensitive children, Lusa forms a fast friendship with Jaina. Years after her ill-treatment by humans, she still bears emotional scars and falls in with the Diversity Alliance—a political movement whose lofty ideals of unifying nonhuman species are primarily a thin veneer that covers their hatred of all humankind. Only when Lusa is called upon to sabotage a ship full of humans in a manner that would probably kill them all does she question how far she is willing to go in pursuit of her ideals. She leaves the Diversity Alliance and takes refuge from them with Master Skywalker at the Jedi academy. There she learns to lose her hatred of humans, reestablishes her friendship with Jaina and becomes a close friend to Raynar, another human student.

Salla Zend

(LEFT) INTRODUCED IN *DARK EMPIRE* #3, BY TOM VEITCH

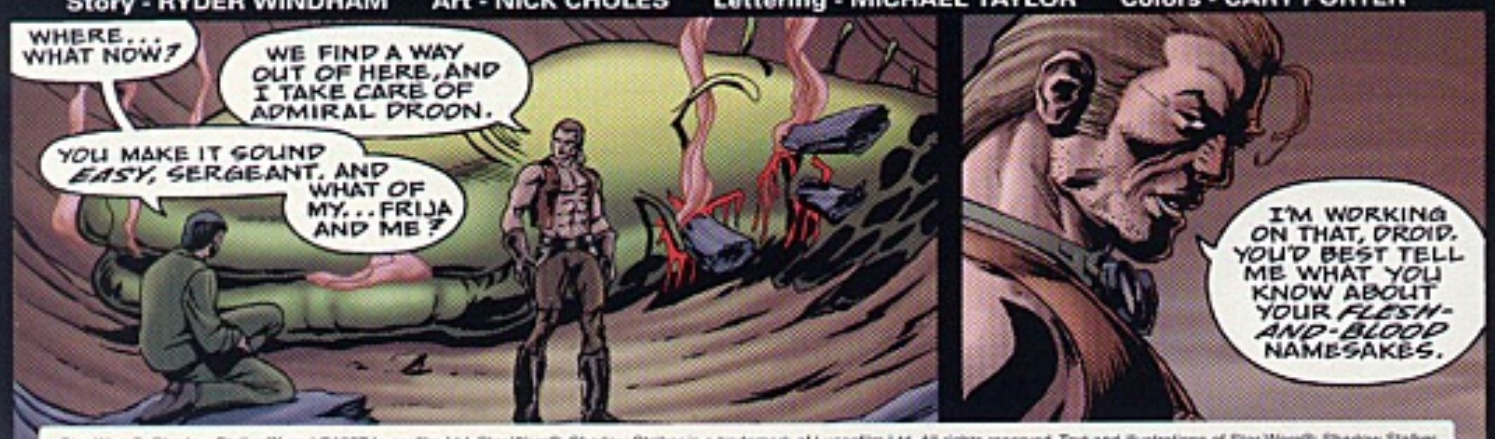
A hotshot pilot, smuggler and spice runner with an affinity for machinery, Salla often worked around Han Solo and Lando Calrissian in their younger days.

Of course it's impossible to make any list of favorite characters from *STAR WARS* truly comprehensive. If your favorite female character isn't on this list, consider extolling her virtues by writing to the "Communiques" department of *STAR WARS GALAXY MAGAZINE*.

From every movie, book or comic I've seen, *STAR WARS* appears to be a galaxy filled with opportunities for women. True equality between the sexes seems almost believable when I see it there. The roles of the women of *STAR WARS* are still on the cutting edge—and when that cutting edge is a lightsaber, it would be wise not to stand in its way.

Rebecca Moesta is the co-author of the Young Jedi Knights *book series with her husband, Kevin J. Anderson.*

Story - RYDER WINDHAM Art - NICK CHOLES Lettering - MICHAEL TAYLOR Colors - CARY PORTER


WHERE... WHAT NOW?
WE FIND A WAY OUT OF HERE, AND I TAKE CARE OF ADMIRAL DROON.
YOU MAKE IT SOUND EASY, SERGEANT. AND WHAT OF MY... FRIJA AND ME?
I'M WORKING ON THAT, DROID. YOU'D BEST TELL ME WHAT YOU KNOW ABOUT YOUR FLESH-AND-BLOOD NAMESAKES.

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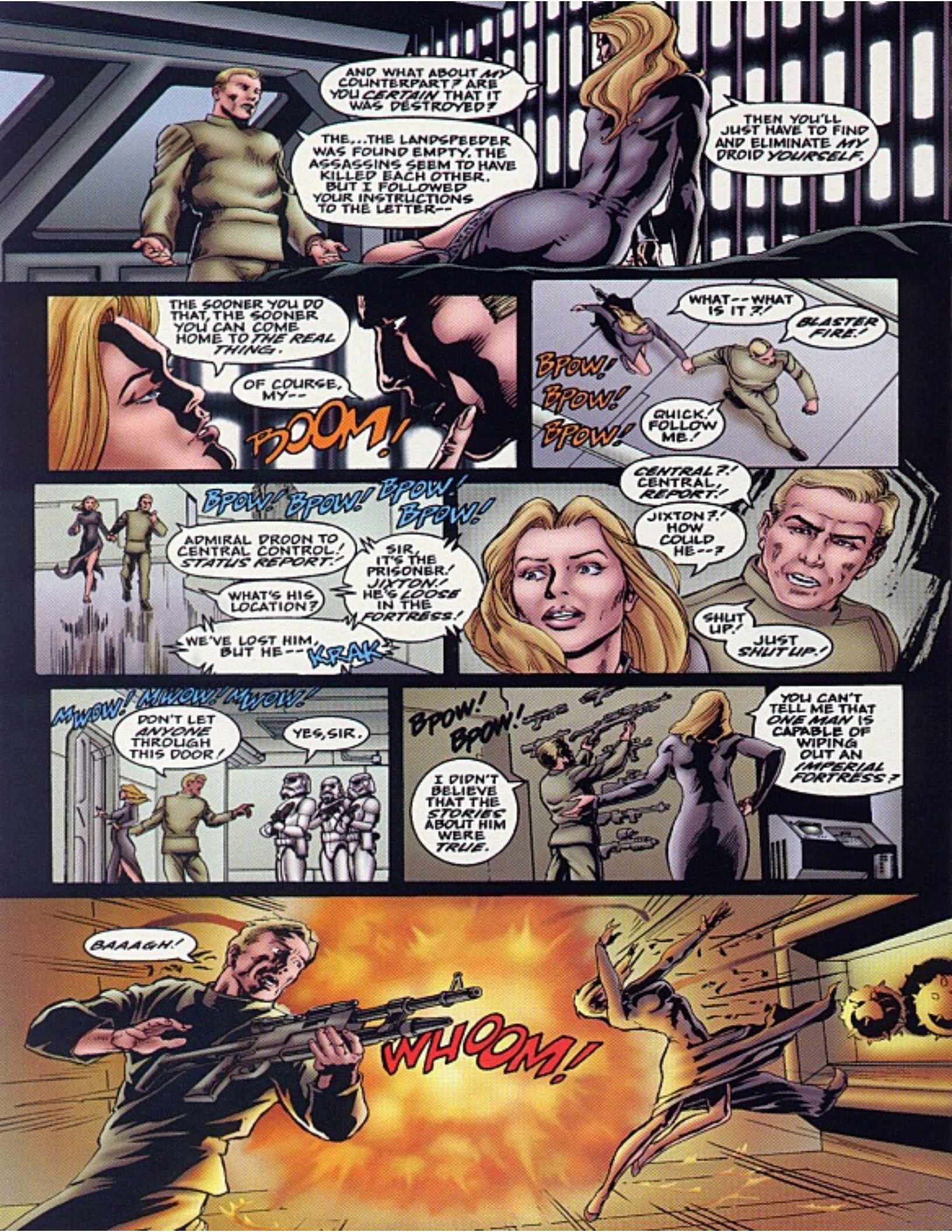
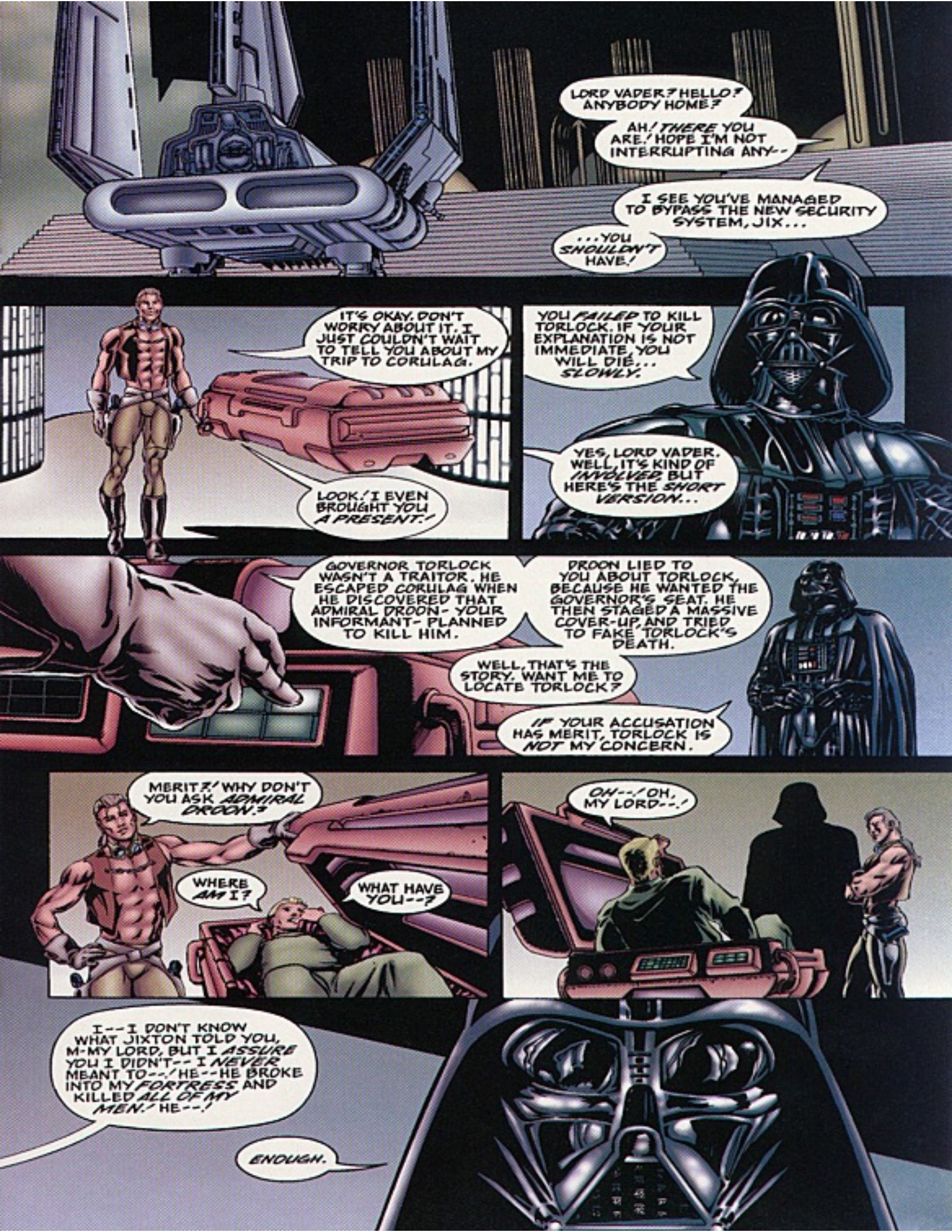
GOVERNOR TORLOCK BELIEVED THAT THE REBELS WOULD SOON ATTACK CORULAG. HE STRENGTHENED DEFENSES, BUT ALSO PREPARED AN ESCAPE ROUTE.
IN SECRET, HE HAD IMPERIAL TECHNICIANS CONSTRUCT HUMAN REPLICA DROIDS - OF HIMSELF AND AND HIS DAUGHTER - AS DECOYS FOR THE REBELS. TORLOCK'S OWN DAUGHTER KNEW NOTHING OF THIS.
SOMEHOW, THE GOVERNOR DISCOVERED THAT HIS DAUGHTER AND ADMIRAL DROON HAD SCHEMED TO INCRIMINATE HIM AS A TRAITOR TO THE EMPIRE.
NO LONGER TRUSTING ANYONE, TORLOCK FLED CORULAG, BUT NOT BEFORE HE ACTIVATED... ME. AND FRIJA.
DROON'S MEN BROUGHT ME HERE, TO THIS FORTRESS, AND SOON REALIZED... WHAT I AM. THEY... THEY SEARCHED MY MEMORY AND FOUND... MY DAUGHTER.
DROON SENT MEN TO CAPTURE FRIJA, AND KEPT ME HERE SO I COULDN'T WARN HER. THEY PLANNED ON USING A HOLOGRAM OF ME TO GET BY TORLOCK'S SENTRIES, BUT I FEAR THEY--
THEY'RE DEAD...
...AND YOUR ...DAUGHTER IS FINE.
HMMM. A MISSING GOVERNOR WOULD ONLY HAVE DRAWN AN INVESTIGATION. SO ADMIRAL DROON MADE IT APPEAR THAT TORLOCK WAS STILL ON CORULAG.
DROON AND VADER HAD THE SAME IDEA: KILL TORLOCK, BUT MAKE IT LOOK LIKE A REBEL STRIKE. THE KILL WAS MEANT TO BE SO MESSY THAT NO ONE WOULD EXPECT TO FIND TORLOCK'S BODY.
AND DROON WOULD TAKE THE GOVERNOR'S SEAT.
PRETTY WILD.
THIS LOOKS PROMISING.
WHAT IS IT?
IF WE'RE STILL UNDER DROON'S FORTRESS...
"...IT MAY BE A WAY INSIDE."
YOU WERE FOOLISH NOT TO KILL THEM, DEAREST.
I COULDN'T RISK DARTH VADER FINDING ANY TRACE OF EITHER JIXTON OR THE DROID.
THE DRAGON SLUG WILL DESTROY ALL EVIDENCE, FRIJA.

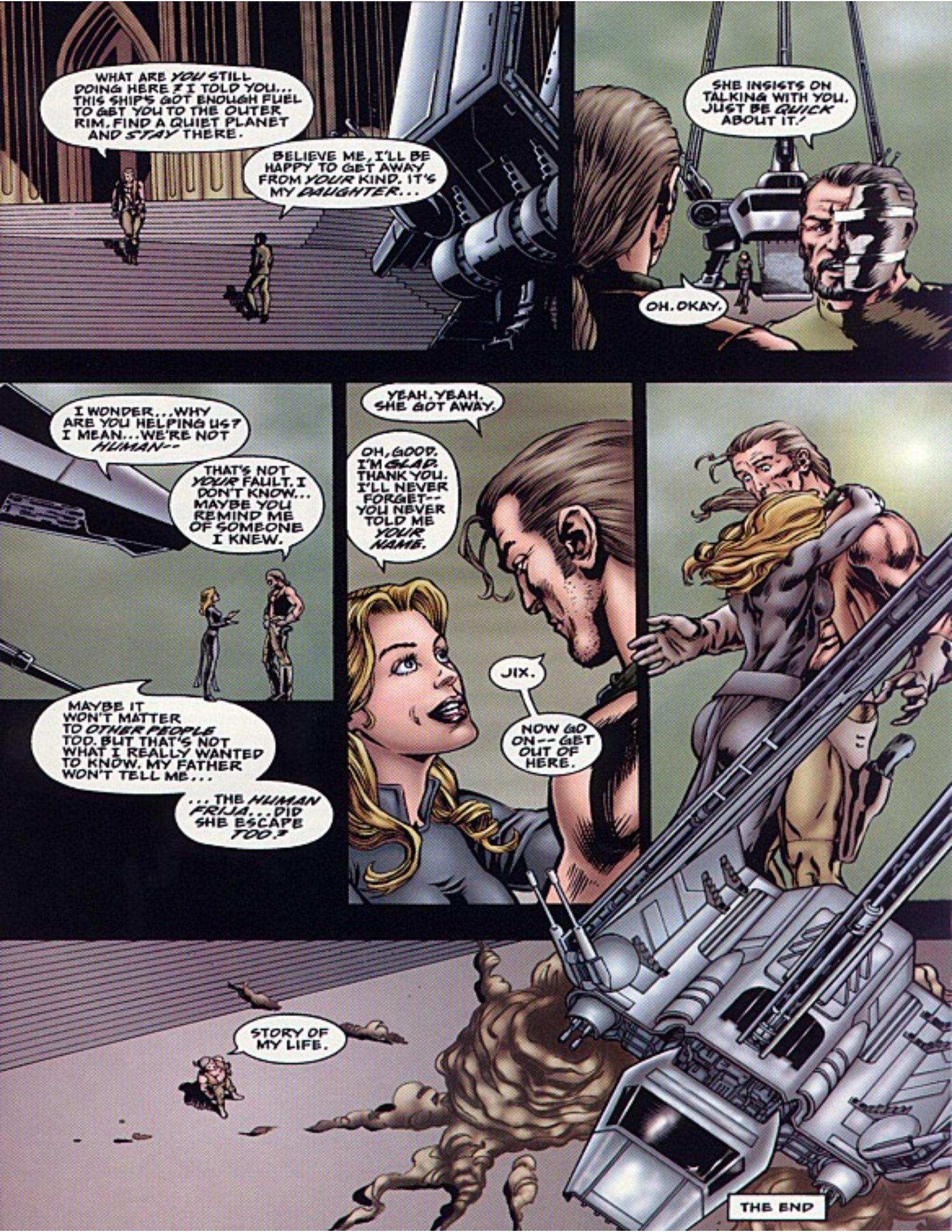

AND WHAT ABOUT MY COUNTERPART? ARE YOU CERTAIN THAT IT WAS DESTROYED?
THE...THE LANDSPEEDER WAS FOUND EMPTY. THE ASSASSINS SEEM TO HAVE KILLED EACH OTHER. BUT I FOLLOWED YOUR INSTRUCTIONS TO THE LETTER--
THEN YOU'LL JUST HAVE TO FIND AND ELIMINATE MY DROID YOURSELF.
THE SOONER YOU DO THAT, THE SOONER YOU CAN COME HOME TO THE REAL THING.
OF COURSE, MY--
KBOOM!
WHAT--WHAT IS IT?!
BLASTER FIRE!
BPOW! BPOW! BPOW!
QUICK! FOLLOW ME!
BPOW! BPOW! BPOW! BPOW!
ADMIRAL DROON TO CENTRAL CONTROL! STATUS REPORT!
WHAT'S HIS LOCATION?
WE'VE LOST HIM, BUT HE--
KRAK
SIR, IT'S THE PRISONER! JIXTON! HE'S LOOSE IN THE FORTRESS!
CENTRAL?! CENTRAL, REPORT!
JIXTON?! HOW COULD HE--?
SHUT UP!
JUST SHUT UP!
MWOW! MWOW! MWOW!
DON'T LET ANYONE THROUGH THIS DOOR!
YES, SIR.
BPOW! BPOW!
I DIDN'T BELIEVE THAT THE STORIES ABOUT HIM WERE TRUE.
YOU CAN'T TELL ME THAT ONE MAN IS CAPABLE OF WIPING OUT AN IMPERIAL FORTRESS?
BAAAGH!
WHOOM!

THOUGHT I MIGHT FIND YOU IN HERE, ONLY BECAUSE I LOOKED EVERYWHERE ELSE.
DON'T JUST STAND THERE! WHY DON'T YOU SHOOT HIM?!
BECAUSE HE KNOWS HE'D NEVER MAKE IT.
YOU'VE GOT TO BELIEVE ME, JIXTON!
SHE MADE ME--!
WHY, YOU SPINELESS--
KRAK!
DROP THE BLASTER, DROON.
YOU-- YOU KILLED HER.
I WASN'T PLAYING FAVORITES. SHE WAS ABOUT TO SHOOT YOU.
AND I DIDN'T NEED HER ALIVE.
UHN!
HMMMM.

FRIJA!
FATHER! I THOUGHT I'D NEVER--
YOU'RE HURT!
I CAN REPAIR THE SKIN. I WAS SO AFRAID FOR YOU!
A MAN HELPED ME, FATHER. A BRAVE MAN. DID HE FIND--
ALL RIGHT, YOU TWO...
ALL ABOARD FOR CORUSCANT.
CORUSCANT? BUT MY DAUGHTER AND I ARE... INNOCENT! WON'T YOU--?
RELAX! I'M NOT GOING TO DUMP YOU IN A SCRAP HEAP. I WANT OFF OF THIS PLANET NOW, SO I NEED YOUR HELP.
YOU CAN PILOT A SHIP, RIGHT?
YES... IT'S IN MY PROGRAMMING. BUT WHY? CAN'T YOU--?
LOOK, I CAN RIDE SWOOPS, OKAY?!
I'LL STEAL THE SHIP... AND YOU'LL FLY IT.
WHY DO PEOPLE THINK I CAN DO EVERYTHING?


LORD VADER? HELLO? ANYBODY HOME?
AH! THERE YOU ARE! HOPE I'M NOT INTERRUPTING ANY--
I SEE YOU'VE MANAGED TO BYPASS THE NEW SECURITY SYSTEM, JIX...
...YOU SHOULDN'T HAVE!
IT'S OKAY. DON'T WORRY ABOUT IT. I JUST COULDN'T WAIT TO TELL YOU ABOUT MY TRIP TO CORULAG.
LOOK! I EVEN BROUGHT YOU A PRESENT!
YOU FAILED TO KILL TORLOCK. IF YOUR EXPLANATION IS NOT IMMEDIATE, YOU WILL DIE... SLOWLY.
YES, LORD VADER. WELL, IT'S KIND OF INVOLVED, BUT HERE'S THE SHORT VERSION...
GOVERNOR TORLOCK WASN'T A TRAITOR. HE ESCAPED CORULAG WHEN HE DISCOVERED THAT ADMIRAL DROON- YOUR INFORMANT- PLANNED TO KILL HIM.
DROON LIED TO YOU ABOUT TORLOCK, BECAUSE HE WANTED THE GOVERNOR'S SEAT. HE THEN STAGED A MASSIVE COVER-UP, AND TRIED TO FAKE TORLOCK'S DEATH.
WELL, THAT'S THE STORY. WANT ME TO LOCATE TORLOCK?
IF YOUR ACCUSATION HAS MERIT, TORLOCK IS NOT MY CONCERN.
MERIT?! WHY DON'T YOU ASK ADMIRAL DROON?
WHERE AM I?
WHAT HAVE YOU--?
OH--! OH, MY LORD--!
I--I DON'T KNOW WHAT JIXTON TOLD YOU, M-MY LORD, BUT I ASSURE YOU I DIDN'T-- I NEVER MEANT TO--! HE--HE BROKE INTO MY FORTRESS AND KILLED ALL OF MY MEN! HE--!
ENOUGH.

AFTER ALL YOUR YEARS OF SERVICE TO ME, ADMIRAL DROON, THERE'S SOMETHING YOU DESERVE TO KNOW. IT'S ABOUT TRUST.
MONTHS AGO, ON THE PLANET ARIDUS, I NEARLY PERISHED IN AN EXPLODING TOWER. FOR A PERIOD, I WAS ACTUALLY UNCONSCIOUS.
WHEN I AWOKE, I WAS ON A STARSHIP, UNFORTUNATELY PILOTED BY JIX. I REMEMBERED HIM FROM A MISSION, NINE YEARS AGO. HE REMEMBERED ME.
JIX HAD BEEN IN HIDING ON ARIDUS, WHERE HE'D BEFRIENDED THE NATIVES. IT WAS JIX WHO FOUND MY BODY. HE KNEW THAT MY DEATH WOULD BRING MORE IMPERIAL FORCES.
JIX OFFERED A DEAL: I WOULD KEEP THE EMPIRE AWAY FROM ARIDUS, AND HE WOULD DO ANYTHING I COMMANDED.
JIX IS AN EMBARRASSMENT, BUT HE IS EFFECTIVE, AND HE KNOWS THAT TO FAIL ME... OR TO LIE TO ME... WOULD SPELL DEATH FOR THE PLANET ARIDUS. HE'S GIVEN ME HIS LIFE.
TELL ME, ADMIRAL DROON. WHAT HAVE YOU DONE FOR ME LATELY?
I...I...
OH! LORD VADER, I BROUGHT YOU SOMETHING ELSE FROM CORULAG.
IT'S FROM ADMIRAL DROON'S COLLECTION.
THEN GIVE IT TO THE ADMIRAL, JIX. AND LEAVE US. NOW.
OH, NO. YOU DON'T EXPECT ME TO--
YOU DIDN'T THINK LORD VADER WOULD TELL YOU THAT STORY AND LET YOU LIVE?
PLEASE! HAVE MERCY--!
FOR YOU?
NOW WOULD BE THE TIME TO FIND OUT WHETHER YOUR LIGHTSABER IS OPERATIONAL, ADMIRAL.
YOU CAN'T!
I'LL DO WHATEVER YOU SAY!
PLEASE, I--
YEEAAAGH!
NO APOLOGIES.


WHAT ARE YOU STILL DOING HERE? I TOLD YOU... THIS SHIP'S GOT ENOUGH FUEL TO GET YOU TO THE OUTER RIM. FIND A QUIET PLANET AND STAY THERE.
BELIEVE ME, I'LL BE HAPPY TO GET AWAY FROM YOUR KIND. IT'S MY DAUGHTER...
SHE INSISTS ON TALKING WITH YOU. JUST BE QUICK ABOUT IT.
OH. OKAY.
I WONDER... WHY ARE YOU HELPING US? I MEAN... WE'RE NOT HUMAN--
THAT'S NOT YOUR FAULT. I DON'T KNOW... MAYBE YOU REMIND ME OF SOMEONE I KNEW.
MAYBE IT WON'T MATTER TO OTHER PEOPLE TOO. BUT THAT'S NOT WHAT I REALLY WANTED TO KNOW. MY FATHER WON'T TELL ME...
... THE HUMAN FRIJA... DID SHE ESCAPE TOO?
YEAH. YEAH. SHE GOT AWAY.
OH, GOOD. I'M GLAD. THANK YOU. I'LL NEVER FORGET-- YOU NEVER TOLD ME YOUR NAME.
JIX.
NOW GO ON -- GET OUT OF HERE.
STORY OF MY LIFE.
THE END

I DARE! LEIA ORGANA!
RELEASE HAN SOLO AND CHEWBACCA-- NOW! AND NO FALSE MOVES...
...UNLESS YOU WANT TO TEST WHETHER THOSE WINGS CAN OUT-FLY MY BLASTER FIRE!

Where Leia Lets

Beyond the trilogy of films, the comic book versions of* STAR WARS *reveal many more facets of the princess' wonderful character

BY DANIEL WALLACE

--IS THAT A SUBTLE WAY OF HINTING THAT THE PROBLEM WILL BE WHILE I'M THERE?
DON'T YOU THINK I CAN PASS AS PART OF THE LOCAL LABOR FORCE?

MARVEL'S TREATMENT OF *STAR WARS* MAY NOT HAVE ALWAYS BEEN TRUE TO GEORGE LUCAS' ORIGINAL STORIES, BUT THEIR DEPICTION OF PRINCESS LEIA AS THE BOLD AND BEAUTIFUL REBEL LIVE ON AS CLASSIC ADAPTATIONS.

The sounds of battle are still echoing through the smoky corridors of the *Tantive IV*. A knot of stormtroopers have just located Princess Leia Organa. "There's one!" shouts the lead stormtrooper. "Set weapons for stun!" The fleeing princess whirls and snarls, "I've set MINE to KILL!" Then she levels a pistol and blasts one of the hapless white-suits into the great beyond.

Don't remember that particular line? That's okay, because it never appeared in *STAR WARS*, the original or the *Special Edition* version. That chilly retort popped up in the Marvel Comics' adaptation of *A New Hope* back in 1977. Even if you fault Marvel for slightly straying from George Lucas' script, you have to admit, it is a good comeback.

In fact, the long-defunct Marvel line of *STAR WARS* comics did a remarkable job in their portrayal of Leia Organa, the bold, beautiful, take-charge princess—even when their other female characters were hopelessly retro. (That *was* the '70s, after all.) The earliest female supporting characters ranged from quaint to offensive, including a few who would make Gloria Steinem wince. The gangster Amaiza, enlisted by Han Solo as a ruthless hired gun, is supposed to be a seasoned, rough-and-tumble warrior. So how does she dress? High heels, false eyelashes and a red bikini.

Leia is markedly consistent, remaining the tough-as-nails princess who's equally skilled with a blaster rifle or a sarcastic remark. She's a natural leader, and does not suffer fools gladly. Frequent Marvel artist Carmine Infantino ably captured Leia's high cheekbones, arched eyebrows and aristocratic smirk.

COMICSCAN

Loose

After the big-screen events of *A New Hope*, the Luke-Leia-Han love triangle was an obvious plot point for the comics writers to explore. To their credit, early Marvel scribes such as Archie Goodwin foresaw which suitor would win the Alderaanian princess' heart. Although Luke seems plenty interested in romance, Leia always treats him like a brother (smart move!) and betrays her grudging affection for the Corellian star-pirate early on. In a comics tale that appeared fully two years before *The Empire Strikes Back* opened in theaters, Leia remarks to another woman, "Certainly, I've had my problems with Mister Solo. Still—he does kiss well."

Marvel's princess seldom needs rescuing. In fact, the reverse is usually the norm. In the series' first *Annual*, Leia single-handedly rescues Han and Chewie from a brutal interrogation center on the planet Skye. When the torturer hisses, "Who dares?" she shoots back, "I dare! Leia Organa! Release Han Solo and Chewbacca now!" The blaster rifle in her hands is pretty formidable, yet her glare alone could melt durasteel.

Similarly, in "To Take the Tarkin" (issue #52), the Rebels go up against the latest entry in the Empire's seemingly endless supply of Death Star-type megaweapons. On her own, Leia defangs the Tarkin (named in homage, of course, to the Imperial martyr Grand Moff Tarkin) by gumming up the machinery—endangering everyone else's life in the process, but you can't argue with success!

By late in the Marvel run, Leia's razor-sharp edge began to dull. In the film *Return of the Jedi*, Jabba the Hutt forces her to don a neck chain and the world's most uncomfortable swimsuit, and some of her comics adventures around that time seem equally out of character. In issue #53, for instance, a weeping Leia pines for liberation from a backwater planet, flirts with a buff warlord and goes ballroom dancing. And the agonizing story "Chanteuse of the Stars" (issue #77) features Leia in a cabaret costume, warbling show tunes to a roomful of giggling kittens. Even though you can't hear the music, it's tough to read

such lyrics as "I'm just his satellite, yeah... Never stray into any other orbit, not while he's around..." without flinching.

The Marvel series folded in 1986, and (disregarding a short-lived 3D series from Blackthorne) it was five years before Leia Organa returned to the comic book racks. But it was worth the wait. Dark Horse Comics' *Dark Empire* trilogy spotlights a tormented princess forced to deal with her brother Luke's dark-side corruption, the collapse of her beloved New Republic and the birth of her and Han's third child.

The first issue, set six years after *Return of the Jedi*, is an eye-opener. The galaxy's capital world is in ruins, the rightful government in tatters. Emperor Palpatine has returned as a clone, commanding a flotilla of automated planet-eaters. This gloomy urban nightmare is light-years removed from the sunnier Marvel plots, and their grim darkness is coupled with a new

Leia's Top Five Comics Hits

1) "The Third Law," Marvel #48. The princess and Darth Vader square off on the banking world of Aargau. Father and daughter play a lively game of cat-and-mouse beneath a placid veneer of diplomatic civility. When the Dark Lord's pet shapeshifter morphs into a butterfly, a feisty Leia squashes the colorful insect beneath her heel. "Oh," she smirks, "how dreadfully clumsy of me!"
2) "Confrontation on the Smugglers' Moon," *Dark Empire* #4. In the grimy deathtrap of Nar Shaddaa, Leia and Han (now husband and wife) give Boba Fett the slip. "How romantic," she remarks dryly. "We're both wanted by the Hutts."
3) "A Princess Alone," Marvel #30. Leia embarks on a solo mission to the Imperial prison world of Metalorn, flexing her brains and brawn to outwit Baron Tagge and humiliate a legion of stormtroopers. The

THE *DARK EMPIRE* SERIES PORTRAYS A MORE MATURE LEIA—NOW A WIFE AND MOTHER—AND DARKER PLOTS THAN FOUND IN THE MARVEL COMICS.

maturity. Princess Leia is now married to Han Solo, and the mother of twins with a new arrival on the way. When Palpatine's clone threatens to possess her unborn baby, Leia's simmering fury is obvious and intimidating. Clearly, motherhood hasn't mellowed Leia—it's just made her as fiercely protective as a lioness.

In the sequel, *Dark Empire II*, Palpatine returns with a new body and a yet another superweapon, and a very pregnant Leia hops right back into the middle of the action—during her third trimester, no less (and no doubt over the frantic protests of her obstetrician). In the final issue, aboard a derelict space city, she gives birth. Significantly, she names the child Anakin, symbolizing her acceptance finally of the awful truth that Darth Vader was her father.

Empire's End, a two-issue wrap-up to the *Dark Empire* storyline, spotlights Leia's efforts to protect the newborn Anakin from the Emperor's final depredations. No one can fault Palpatine for lack of trying, but thanks to Leia, his evil plans once again come to naught.

Since *Dark Empire* finished its run, Leia has appeared in a number of other Dark Horse efforts, including supporting roles in *River of Chaos* and the comic book adaptations of the novels *Heir to the Empire*, *Dark Force Rising*, *Splinter of the Mind's Eye* and *Shadows of the Empire*. Twenty years and more than 200 comic book issues have produced a number of standout stories starring Princess Leia. Below are five of the best.

Daniel Wallace is a freelance writer based in Detroit.

princess proves she doesn't need the rest of the cast to deliver a crackling-good adventure.

4) *Shadows of the Empire* #4 (Dark Horse). When seduced by Prince Xizor's pesky Falleen pheromones, Leia fights back with conviction and resolve. And when those virtues fail, never underestimate the power of a well-placed knee.

5) "Tai," Marvel #103. Leia encounters an injured enemy on the battlefield and nurses him back to health. What starts as a by-the-numbers cliché turns into a thoughtful, moving tale, as Leia's empathy with torture survivors and her basic human decency shine through. The surprise ending puts this story over the top.

AMONG LEIA'S TOP COMICS STORIES ARE (FROM LEFT) *SHADOWS* #4, MARVEL ISSUE #48 AND MARVEL #103.

A Three-Part History of Special Effects

MASTERS OF MOVIE MAGIC

A long time ago... decades before STAR WARS, pioneers of special effects were dazzling audiences

BY MARK COTTA VAZ

PART I: ILLUSIONS OF LIGHT

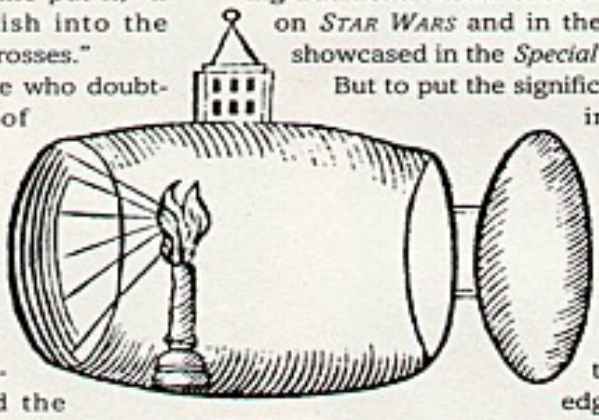
In the weeks prior to the release of the *STAR WARS Trilogy Special Edition*, there was some muttering in the press about the big risk being taken by George Lucas and Lucasfilm. With the company already committing its artistic and technological resources to a new trilogy of *STAR WARS* films, it would be a disaster, as one magazine put it, "if the reissues vanish into the black hole of low grosses."

Of course, those who doubted the power of the Force were proven wrong by the smash success of the *Special Edition*. It was déjà vu all over again as, in an echo of the fanfare that greeted the original releases decades before, rabid fans once again snuggled into sleeping bags for box-office sidewalk overnighters and around-the-block lines provided opportunities for sightings of costumed enthusiasts dressed as their favorite characters, from the cowled robes of Obi-Wan Kenobi and the white dress and cinnamon-roll hair buns of Princess Leia.

Although the *STAR WARS* films have been available for years on video, laser disc and TV, the *Special Edition* success was proof that real movie magic is best experienced in a darkened, crowded theater. Since the dawn of the movie medium, theater-goers have flocked to the box-office for the promise of spectacle. Part of the allure of the *STAR WARS* saga, both then and now, is that audiences are presented with the illusion of another universe entirely.

STAR FX

Indeed, the 1977 release of *STAR WARS* marked *anno Domini* One for the modern, effects-fueled Hollywood blockbuster. Since then Lucas and his Industrial Light & Magic (ILM) crew have furthered the art of making movie magic, both in taking traditional visual effects artistry to its apex on *STAR WARS* and in the digital advances showcased in the *Special Editions*.



KIRCHER'S RENDERING OF HIS "MAGIC LANTERN," WHICH HE PROPOSED BACK IN 1645.

But to put the significance of *STAR WARS* in perspective, to appreciate the saga's achievement in conjuring up distant worlds in a time long ago, let's jump off the fast track of cutting-edge effects and look way back to an earlier era, a time when the masters of visual effects had to labor within the limits of physical materials, the constraints of celluloid and a photochemical medium.

In the beginning, it was *all* movie magic, whether the Machine Age challenge of building camera equipment, creating efficient film stocks or manipulating the alchemical result when exposed film was developed. Back then movies had to be shot with available lighting (the earliest film studios were even equipped with glass ceilings to receive sunlight during indoor filming). Although some early silent films were hand-tinted with color, it was decades before the development of reliable color film stocks. Audiences somehow accepted the visual logic of a black-and-white world. But the real miracle of the medium is that individual frames of exposed film when projected are perceived, through a natural trick of perception, as seemingly substantial, three-dimensional reflections of life, not merely flickering phantasms of light.

The first moving pictures were themselves the fulfillment of the promise of an earlier medium, an entertainment artform even now being swallowed up by the shadows of history: the magic lantern. It was in 1645 that an inventor and mathematics scholar named Athanasius Kircher published *The Great Art of Light and Shadow*. It described the principle by which a box containing a light source (a candle or lamp), and a glass slide painted with an image, could magnify and project that image on a wall in a darkened room.

In some quarters, the magic lantern was greeted with the prejudice of the day—this is sheer witchcraft!—but only a

few years later the English government official and diarist Samuel Pepys wrote of a magic lantern show, how entranced he was to see "...strange things appear on the wall, very pretty."

The magic lantern medium flourished well into the 19th century, with French novelist Marcel Proust likening a childhood lantern show to a moving stained-glass window. At its peak of popularity, showmen toured the countryside with their magic boxes and glass images and lamps, while exhibitions were held at sites ranging from legitimate theaters to the ruins of an abandoned monastery. As with the moving pictures of today, subjects ranged from historical vignettes and horror shows to the thrills of Sinbad's adventures retold.

IN THE EARLY 1800S, MAGIC LANTERN SHOWS WERE THE EQUIVALENT OF TODAY'S HOME ENTERTAINMENT SYSTEMS.

Experiments in magic lantern technology included using multiple lanterns and synchronized slide changes to present the illusion of motion. In 1736, Pieter van Musschenbrock thrilled awestruck audiences with images a revolving windmill; more than a century later a patent was obtained for projecting images of people into the air. Along the way, shadow puppets and the animation toys of the 19th century furthered an interest in both the possibilities of projected imagery and the phenomenon dubbed "persistence of vision."

Persistence of vision has always existed, but it was an English doctor named Peter Mark Roget (creator of the thesaurus, too) who was said to have watched the clattering wheels of a passing cart and noted that each rolling wheel was composed of frozen bits of movement. Similarly, at the movies we retain the memory of individually projected frames, our minds processing them in sequence as seamless movement. (The formula for simulating realistic motion with film is 24 frames-per-second and was 16 f.p.s. in the silent era.) The movie medium literally combines the magic lantern concept of projected light imagery with our ability to mentally assimilate as a seamless whole individual pictures set in motion.

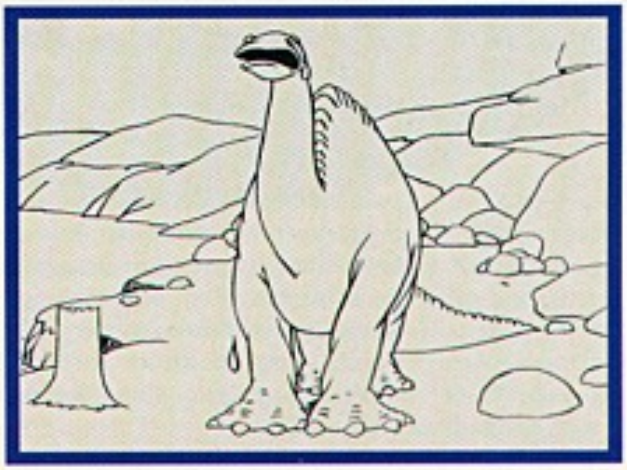
Actual stage magicians were attracted to the moving-picture medium from the beginning. Things taken for granted today represented huge advances back then. Even the ability to stop and start the camera, filming a shot in "cuts," was a revelation. Examples of the camera's ability to make discontinuously filmed bits of action seem continuous include the 1895 release *The Execution of Mary Queen of Scots*, in which a male actor, dressed as the queen, placed his bewigged head on the chopping block, the camera was stopped, the actor replaced with a lifelike dummy and the filming resumed as the ax-blade fell and seemingly struck off the head.

There was the visual trickery of James Stuart Blackton, who billed himself as "The Komikal Kartoonist" (and was a co-founder of the pioneering Vitagraph movie company). In *The Enchanted Drawing*, a 1900 film Blackton created for Thomas Edison, the Komikal Kartoonist himself was filmed drawing a cigar or a bottle of wine and then, in the next startling moment, having the actual physical object magically appear in his hand.

Blackton was also guilty of probably the first bit of faked footage in the history of media when, after being sent to film a naval engagement in Santiago Bay during the Spanish-American War, he missed the battle but offered to recreate it for theater owners eager to show audiences newsreels of the fight. The resulting two-minute film—featuring photographic cut-outs of ships taken at the battle scene by still cameramen filmed in a miniature set filled with water, and ignited pinches of gunpowder and cigarette smoke simulating the fire and smoke of battle—was reportedly taken as fact and was a roaring success. Charles Solomon, author of *Enchanted Drawings: The History of Animation*, calls Blackton's *The Battle of Santiago Bay* "one of the first examples of creating special effects with animated miniatures."

By the time the great escape artist and illusionist Harry Houdini began work on his first film in 1918 (the action thriller *The Master Mystery*, scripted by the same team who created the seminal cliffhanger *The Perils of Pauline*), audiences grown increasingly savvy to the myster-

McCAY'S *GERTIE THE DINOSAUR* MARKED THE BEGINNING OF LABORIOUS CEL ANIMATION.



O'BRIEN'S FASCINATION WITH RECREATING TIMELESS BEASTS LED TO THE DEVELOPMENT OF STOP-MOTION ANIMATION. IN THE 1925 CLASSIC *THE LOST WORLD*, HE CONSTRUCTED THIS BATTLE BETWEEN AN ALLOSAUR AND A LONG-NECKED BRONTOSAUR.

ies of the movie medium had realized that camera trickery could make anyone seem an escape artist supreme. "No illusion is good in a film, as we simply resort to camera trix [sic], and the deed is done," Houdini himself observed years after his movie debut. *Master Mystery* producer B. A. Rolfe's strategy was to film his star in "uninterrupted close-up," allowing such Houdini-esque physical effects as an escape from manacles in which he clearly used the toes of a free foot to grip the lock keys and manipulate them with the same dexterity as the fingers of the hand.

All along, visual effects were more than the sum of trick films, with movie magic augmenting even the live-action narrative of Edwin Porter's *The Great Train Robbery* (1903), which is credited with having the first in-camera matte shot in a non-effects film. To present the illusion of an interior train station set window looking out on an actual train chugging past, the window area of the live-action set was masked off so it wouldn't be exposed during filming, then the exposed live-action was masked off and the previously matted-out window exposed with train footage.

The foundation of early movie magic was based on the manipulation of individual frames of film, the cornerstone of the artforms of cartoon animation and stop motion. In fact, while many live-action films were derivative of straight theatrical presentations, early cartoon animators realized that other than the square border of the film frame, the possibilities for composition were limitless within. With their ability to simply draw or paint a concept, artists were also naturally free from the physical constraints and logistical problems faced by their live-action brethren.

Winsor McCay, one of the great animation pioneers, also endures as one of the immortals of the comic strip medium. In McCay's famed *Little Nemo in Slumberland*, the fantastical possibilities of Nemo's nightly dreams were realized with imaginative perspective and compositions that tracked, zoomed and panned on scenes much in the manner to which we've become accustomed seeing the camera eye record a live-action scene.

McCay's animated film work included a 1918 animated recreation of the sinking of the *Lusitania* by a German submarine (billed as the artist's "blood stirring penpicture"), which required some 25,000 drawings and even included a mini documentary on the making of the film. (Unlike Blackton's own seafaring simulation, McCay's *The Sinking of the Lusitania* made no pretenses to being actual footage nor would it have been received as such by the now-sophisticated moviegoer.) As writer John Canemaker, author of *Winsor McCay: His Life and Art*, put it: "McCay uses a variety of dramatic 'cinematic' angles and compelling perspective and subjective shots throughout [*Lusitania*], thus dramatizing the action in a way no live-action documentary ever could."

However, it was McCay's *Gertie the Dinosaur*, in which a gentle dinosaur rumbles along a rocky bluff above a cartoon sea, swallows a tree and watches a sea serpent, for which the filmmaker is best known. That film, patented in 1914, was an early example of the ability of film to jump from reality to fantasy: In a live-action prologue, McCay is seen at a dining table with a tuxedo-clad, cigar-smoking group of men who watch the cartoonist draw a dinosaur on a drawing board preparatory to his bringing the creature to "life."

One of the amazing production challenges of the film is that McCay assistant John Fitzsimmons had to retrace *every* background for each of the thousands of individual Gertie poses. The tedium of tracing ended when animation pioneers John Randolph Bray and Earl Hurd received patents for celluloid sheets (or "cels"), which allowed animation to be drawn directly over backgrounds.

Unlike live-action, where the cameras merrily roll and record the unfolding action, animated movies require each frame of an image to be created. So too for the art of stop-motion, although that frame-by-frame art takes animation magic into the third-dimension as animators manipulate creature puppets and props equipped with built-in skeletal armatures. Stop-motion, in fact, predates

true cartoon animation by a decade in some accounts. But it wasn't until Willis O'Brien completed *The Dinosaur and the Missing Link* in 1915 that physical, 3D animation art became more than a novelty.

O'Brien was fascinated with the notion of bringing prehistoric creatures to life. *Missing Link* was followed by the man-versus-monster films *The Ghost of Slumber Mountain* (1918) and *The Lost World* (1925), all of which laid the groundwork for O'Brien's immortal work on the RKO release *King Kong* (1933).

Along with the giant gorilla Kong, O'Brien and his crew created and animated a *Tyrannosaurus rex* and other prehistoric creatures inhabiting an island that time forgot. Visual effects were integral to the story, with stop-motion the perfect answer to the problem of inventing so grand an illusion as a giant ape and prehistoric creatures. And although an early RKO publicity release showed the ferocious Kong dwarfing a vertical stack of eight normal-size gorillas, the actual Kong puppet, complete with articulated steel skeleton and rabbit pelt-covered latex rubber skin, was only 18" tall.

The actual scale imagined for Kong was approached in sequences involving an eight-foot, furry paw designed for interactive shots of the ape grabbing actress Fay Wray. The fingers of the articulated paw were wrapped around the petite actresses' waist, then raised by a giant crane as high as 10' into the air. As Wray recalled in an account for a 1969 *New York Times* article: "As I kicked and squirmed and struggled in the ape's hand, his fingers would gradually loosen and begin to open. My fear was real as I grabbed onto his wrist, his thumb, wherever I could, to keep from slipping out of that paw!"

Scenes showing Kong looming over the actress were achieved by shooting Wray on live-action sets and then compositing in the stop-motion elements through traveling mattes or by the in-camera illusion of rear-projection. The stop-motion sets themselves were marvels of effects magic, not only presenting miniature landscapes of Kong's primordial habitat, but usually integrating live-action elements through rear-projections of the live material into small screens built into the mini sets. (While O'Brien furthered the use of miniatures and in-camera effects in stop-motion, ILM added its own innovation for the 1980 release *Dragonslayer*, in which the traditional hazards of jerky, strobing animation "pops" was largely eliminated by moving puppets with rods controlled by computer, allowing for animation movement while the camera shutter was still open and thus capturing realistic motion blur.)

THIS SCENE OF KONG STICKING IT TO A *T-REX* IS FROM A TEST REEL AND DID NOT MAKE INTO THE FINAL CUT OF O'BRIEN'S MOST FAMOUS FILM, *KING KONG*.

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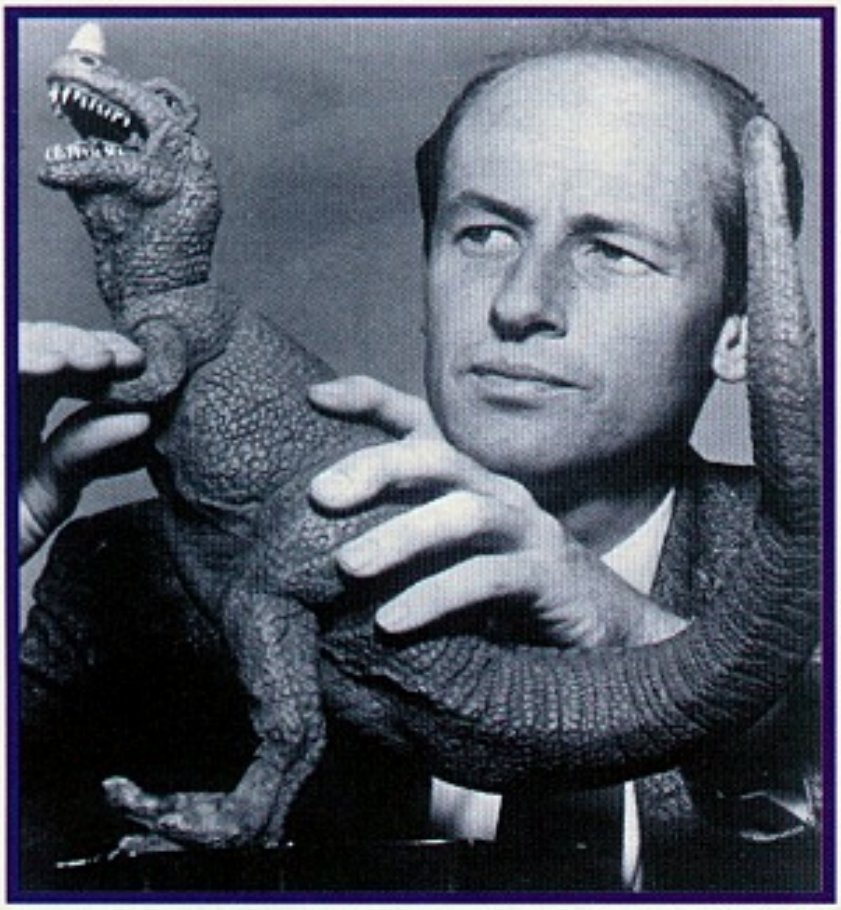
O'Brien's strategy for getting everything in-camera was the tradition of visual effects from the beginning. However, *King Kong*—the *Star Wars* achievement of its day—also advanced the development of the optical printer, the effects technology that would one day be used by ILM to perform such wonders as compositing X-wings and TIE fighters in flight over the Death Star trench.

In the early 1930s, the technology and art of optical printing, in which separately filmed elements are essentially projected into a taking camera loaded with fresh film and rephotographed with other elements, were still new when an RKO team led by Linwood Dunn convinced O'Brien to utilize their printer on *Kong*. "We only had one optical printer [for *Kong*], and the thing was constantly in use for duping, making trick matting shots, fades, dissolves, split-screen effects and multiple exposure work," Dunn recalled in *The Making of King Kong*. The Acme-Dunn Optical Printer subsequently developed by Dunn and his assistant Cecil Love would ultimately win a 1944 Academy Award honoring the technological achievement.

Along the way, other effects disciplines flourished. Make-up and costume were other physical arts perfect for creating fantastic characters, from the statue-come-to-life in *The Golem* (a 1921 German film that became a popular U.S. release) to the

Scarecrow, Cowardly Lion and Tin Woodman of *The Wizard of Oz* (1939). Some of the legendary figures of film were make-up masters: Lon Chaney transformed *himself* into the title characters in *The Hunchback of Notre Dame* and *The Phantom of the Opera*, while Jack Pierce created the eerie look for Universal's many memorable movie monsters, including transforming Boris Karloff into his classic role as Frankenstein's creation.

The use of sets, both full-scale and miniature, provided entire environments, ranging from "trick film" pioneer Georges Melies' fantasy worlds to the fairy-tale wonders of 1924's *The Thief of Bagdad*, the sets of which were often enhanced with foreground miniatures placed in perspective with the camera. An early example of such perspective tricks is the chariot race in the original 1925 release *Ben Hur*, in which full-scale lower levels of the Circus Maximus arena were constructed while the upper tiers were actually miniatures suspended between set and camera. Of course, the venerable art of oil and brush on glass matte paintings has been the traditional method for extending physical sets and presenting establishing shots of entire environments, such as Emerald City in *The Wizard of Oz* or the antebellum mansions of *Gone with the Wind*.



HARRYHAUSEN TOOK HIS MENTOR O'BRIEN'S CRAFT TO NEW HEIGHTS. HERE HE POSES A CERATOSAUR FOR *ANIMAL WORLD*. HARRYHAUSEN WENT ON TO PLY HIS CRAFT ON SUCH CLASSICS AS *THE SEVENTH VOYAGE OF SINBAD* AND *JASON AND THE ARGONAUTS*.

The conjuring tools for visual effects artists remained remarkably constant for decades, with techniques developed and expanded on through the generations. But it was all the basics—oil and brush, wood and plaster, rubber and glue, the machining of steel. Effects artists kept their edge by using perspective tricks and other shot designs that took advantage of our "persistence of vision."

That earlier effects era also provided for a direct lineage between the masters of effects illusions and their worthy pupils. For example, when Willis O'Brien in 1945 began work on his stop-motion film *Mighty Joe Young*, the crew included a young model animator named Ray Harryhausen, who would prove to be O'Brien's great disciple. A viewing of *King Kong* had dazzled the teenage Harryhausen and ultimately inspired him to seek his fortune as an effects artist. For *Mighty Joe*, Harryhausen built armatures and did much of the hands-on animation, skills he would take to a higher level on such classic productions as *Earth Versus the Flying Saucers*, *The Seventh Voyage of Sinbad* and *Jason and the Argonauts*.

Protected behind the walls of the studios, entire effects departments were nurtured, with plenty of work as well for outside practitioners of the esoteric arts of movie magic. But by the 1950s, theater attendance declined as the realities of the postwar world and the new medium of television conspired to break the movie-going tradition.

The golden age of the studio system—when stars were signed to exclusive contracts and backlots and soundstages were busy year round producing hundreds of releases—was over. Studios began closing various departments, selling off backlots and props. Once-valuable equipment, such as optical printers, was either junked, put in storage or sold for a song. Moviemaking began to change from simulating environments on backlots to shooting in real locations. A new golden age of movie storytelling would ensue (from *Lawrence of Arabia* to *The Godfather*), but the wonder possible through visual effects was becoming a lost art.

George Lucas summarized it for this writer in *Industrial Light & Magic: Into the Digital Realm*: "Almost from the moment film was invented, there was this idea that you could play tricks, make an audience believe they were seeing things that really weren't there, stretch the imagination. But this was completely lost by the 1960s."

However, there were still a few trick cards up the sleeves of some of the masters of movie magic, works that would help inspire, and set the stage for, the breakthroughs of *Star Wars* and a digital visual effects revolution that would free filmmakers from the constraints of physical materials and photochemical processing. Indeed, the visions ahead would be testament to science fiction writer Arthur C. Clarke's observation: "Any sufficiently advanced technology is indistinguishable from magic."

Next Issue: Star Wars *effects veterans recall personal magical movie inspirations and reflect on the miracles created during their initial voyage to a far-away galaxy.*

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These Are FIGHTIN' WORDS

LucasArts Entertainment Company introduces STAR WARS Masters of Teräs Käsi, an intense 3D fighting game

BY TOM BYRON

AMONG THE 3D FIGHTS WAGED IN MASTERS OF TERÄS KÄSI, ONE PITS LUKE SKYWALKER AND THOK THE GAMORREAN DOING BATTLE ON THE ENDOR LANDING PAD.

The source of widespread rumor is now a dream come true for thousands of 3D fighting game fans who also happen to be *STAR WARS* devotees. At the Electronic Entertainment Expo in Atlanta this past June, LucasArts Entertainment Company announced that it is developing STAR WARS Masters of Teräs Käsi, a spectacular one-on-one fighting experience for the Sony Playstation. The game is expected to hit stores this fall.

"*STAR WARS* has always been an ideal vehicle for this type of game," explains 29-year-old Tony Hsieh, the game's project leader at LucasArts. "When the idea first came up, everyone was gung-ho—it just made too much sense. It's always been a 'not if, but when' situation."

Three-dimensional fighting games, such as the current best-sellers Tekken and Battle Arena Toshinden, comprise what is currently the hottest category on the video game charts. The raw action, life-like movement and slick game control are normally what take these sorts of games over the top. Masters of Teräs Käsi will be no exception.

"There are a lot of awesome 3D fighting games out there, and we're doing quite a bit to ensure that there's great gameplay in ours," says Hsieh. "Besides, with the characters and environment we get to work with, it'll be hard to go wrong."

GAME ROOM

Masters of Teräs Käsi (pronounced TE-rahs KAH-see) will present *STAR WARS* in a way never before seen. Familiar characters such as Luke, Leia and Han will be fighting the likes of Boba Fett, Tusken Raiders and Gamorreans in intense, hand-to-hand contests—and all in incredible 3D environments.

"To say that Masters is different from our previous *STAR WARS* titles would be an understatement," says Hsieh. "The focus of this game is strictly on the characters—there are no X-wing fighters or TIE fighters for the hero to jump into. That means the characters each have to be very compelling and believable."

Hsieh drives home the point that *STAR WARS* is really about people, so it makes sense to concentrate on the individuals. He believes the "personal" approach brings a lot to the game-playing table. "Masters will let players fight with characters they care about."

If the gameplay sounds less than typical of the 3D genre, fans might also wonder about the name. LucasArts aficionados are more accustomed to titles like Dark Forces, Rebel Assault, TIE Fighter or X-Wing, but Masters of Teräs Käsi?

"The name ties into the back story," Hsieh explains. "Though very little is known, it's an ancient martial art—as old as the Jedi Knights themselves. The Teräs Käsi, like the Jedi, also harness the Force, but with a very different philosophy."

While details remain a little vague at this time,

moves, fully rendered 3D characters and environments, and movement that seems far too real. The wave-like flow of character motion was accomplished by first filming real actors executing the various moves. Those shots were then turned over to 3D animators and programmers to implement into the Masters game environment.

The game also presents its share of challenges. "*Star Wars* is a known entity, and people have certain built-in expectations," Hsieh explains. "The 3D models in Masters have to come as close as possible to the 'real thing' or we'll hear about it from the fans."

Hsieh concedes that fans will have to suspend their disbelief, at least a little bit. "Lightsabers won't cut through arms in Masters, though they still make very effective weapons."

ABOVE: **BOBA FETT AND CHEWBACCA TRADE BLOWS IN CLOUD CITY.** ***RIGHT:*** **LUKE AND ARDEN LYN CROSS LIGHTSABERS IN A CARBON-FREEZING CHAMBER.** ***BELOW:*** **THIS CONCEPT SKETCH OF MASTERS' MYSTERIOUS NEW CHARACTER, ARDEN LYN, SHOWS OFF HER BIO-MECHANICAL, AND DEADLY, RIGHT ARM.**

the basic story revolves around the evil plans of Darth Vader and a mysterious new character named Arden Lyn, a full master of teräs käsi. Vader has gathered together a team of "champions," hand-picked from different allies of the Empire, to eliminate the higher-profile characters of the Alliance in hand-to-hand combat. Arden Lyn is their leader, and she's one to reckon with.

"Arden Lyn is an interesting character," says Hsieh. "No one knows where she's from or why she's so bent on destroying the Alliance. But she's definitely a formidable threat."

Arden Lyn's primary weapon is a cyborg arm that's packed with surprises. In fact, all nine of the game's characters, drawn from both the Rebel Alliance and the Galactic Empire, have a special power attributed to them. Weapons range from lightsabers to gaffi sticks and blasters. The characters fight in nine different settings, including Cloud City, Endor, a rancor pit and a Tusken Raider village (on Tatooine). A surprise locale has been created specifically for this game, although LucasArts declined further comment, only to say that it will be "cool."

Masters of Teräs Käsi includes hundreds of possible

Gameplay promises to be of primary concern to the designers. "We're trying to avoid making a game where people just push a bunch of random buttons to win," says Hsieh. "That approach reduces gameplay to sheer luck. Masters will be more skill-based."

The Force does make an appearance in Masters. As they fight, each of the characters will build "Force power," which will allow them to execute their individual "power moves"—that is, moves that are specific only to them. Other gameplay modes will include two-player and team.

"Masters of Teräs Käsi promises to bring *Star Wars* and 3D fighting-game fans closer to their favorite galaxy as no other game before it has done," Hsieh promises. "It's a great one-two punch combination—if you'll excuse the pun."

Tom Byron regularly covers the Star Wars *gaming scene for* SWGM.

Shadows Debuts on the PC

LucasArts' Shadows of the Empire game was a critical and financial hit when it debuted last fall on the Nintendo 64 video game system. It was then only a matter of time before the game, noted for its stunning 3D graphics, would find its way to the PC.

This fall, LucasArts plans to release Shadows on the Windows 95 platform. Because the game is specifically 3D, system requirements will be high, but well worth the investment in a 3D-accelerated video card.

Set in the time between *The Empire Strikes Back* and *Return of the Jedi*, Shadows of the Empire features incredible high-resolution graphics; five distinct types of gameplay; 10 vast levels spread throughout four storyline twists; familiar *Star Wars* sound effects and music; and new characters, vehicles and locales.

The Shadows storyline follows the hero Dash Rendar, a mercenary and friend of Han Solo, on a mission to protect Luke Skywalker from Dark Prince Xizor (pronounced SHEE-zor), leader of the criminal organization Black Sun. Xizor is determined to assassinate Luke so that Darth Vader will fall from Emperor Palpatine's grace, and in the process enabling Xizor to take Vader's place as the right hand of the evil Emperor.

Shadows offers a variety of gameplay options available in 10 expansive, beautifully rendered and detailed levels, with multiple camera viewpoints offered for each level. They include a jet-pack adventure, interior point-of-view maze battles, snowspeeder battles and spaceshooter levels. Just as Han Solo has the *Millennium Falcon*, Dash Rendar has the *Outrider*, a heavily armored, multi-purpose transport craft designed specifically for Shadows.

Battles take place against several new and classic enemies, such as AT-AT walkers, stormtroopers, TIE fighters, Star Destroyers, swoop riders, IG drones, train guards and the bounty hunter Boba Fett. Players will have an assortment of weapons at their disposal, including blasters, seeker missiles, pulse cannons, a stunner and the powerful disruptor.

Shadows for Windows 95 is set to release this fall. It will require a 3D-accelerated video card— so start saving up.

Leia RULES

When it comes to STAR WARS collectibles featuring female characters, the list pretty much starts and stops with Princess Organa

BY STEVE SANSWEET

NOVELTY UNDERWEAR AND KITSCHY PLASTIC BELTS ASIDE, THE 1978 LEIA LARGE-SIZE ACTION FIGURE FROM KENNER IS A CLASSIC.

I've had plenty of tough assignments during my journalistic career, but this was a nearly unparalleled challenge: Write a column about collectibles dealing with the women of the *STAR WARS* universe. As we all know, there weren't that many women in the first three films. And while the number of major female roles has expanded dramatically in the novels and comics that followed the films, licensees don't tend to make collectibles based on non-movie characters.

We're not talking about a trading card or a photograph showing Mon Mothma. We're talking about mostly three-dimensional merchandise. And in that category, there is only one: Princess Leia Organa (Skywalker Solo, for you true completists). And even though *STAR WARS* products skewed heavily toward a young male audience, there have been enough items featuring "Her Worshipfulness" for my associate Josh Ling to compile the fairly large Leia Price List to accompany this piece.

Now Leia was a "right-on" woman, in 1970s terms. She was strong, knew what she wanted and set out to accomplish her goals. And, working against perceptions, there has been a surprising amount of Leia stuff produced. I will, however, always regret one thing that got to the Kenner prototype stage but never made it into the stores: Beauty Shop Leia, a nearly half-scale head with long silken tresses that you could style into her familiar Danish pastry buns or any other *au courant* look.

Still, Leia was among the first of the action figures and the 12" figure or doll line. Actually, while the original Leia 3 3/4" figure didn't look a whole lot like Carrie Fisher, it was one heck of a lot more attractive than Kenner's most recent white-gowned Leia, from what collectors call the POTF2 line (for Power of the Force 2, as opposed to the first POTF carded figures in the middle 1980s). And while the large-size action figure wasn't a perfect likeness either, at least it was pleasant to look at. The 11 1/2" poseable figure, the box copy told us, was "dressed in an Alderaanian Cape with a Royal Belt. Comb and Brush included for styling Star Puffs and other hairdos." Star Puffs! So *that's* what her hair style was called. And if you didn't want to use the enclosed plastic donut to recreate the Star Puffs with which Leia was shipped, the ever-helpful Kenner folks showed you how to create other hair styles so ludicrous (Star Burst, Star Swirl, Sun Sweep and Lunar Loops) that the twin buns began to look really

stylish. In countries where only a few of the large figures were offered, Leia was always one of the chosen.

The small action figures, at least, gave us a chance to get "Her Highnessness" in a variety of get-ups on a variety of cards. The original Leia, in her white dress, is actually harder to find on a *Return of the Jedi* card than on a *Star Wars* 12-back (the card pictures on its back the first 12 figures released). The first time around, Leia was also available in her Bespin gown, Hoth outfit, Boushh disguise and combat poncho. For POTF2, Leia (which initially was late and underproduced, leading to ridiculous scalper prices of $75 or more) is being joined by Leia in her Endor outfit (packed with a speeder bike toy) and—a guaranteed sure-fire hit—in her skimpy Jabba's palace bikini-dress. There also are three Leia POTF1 coins, although only one is common (Leia/Endor), because it was the only one actually sold on the card. The other two (original and Boushh) are valued at up to nine times the price of the Leia/Endor coin.

LEIA'S CUTE AS A YOU-KNOW-WHAT ON THESE COLLECTIBLES. *ABOVE:* 3" PHOTO BUTTON FROM FACTORS. *LEFT:* FROM 1977, THE OFFICIAL *STAR WARS* FAN CLUB BUTTON.

Other Leia figural items abound. In ceramics, there's the figural mug and Boushh figurine from Sigma. Upcoming is an amazing, limited-edition large cookie jar from Star Jars. A Leia vinyl figurine from Craft Master (1980) came with prepackaged paints, and Lee Ward offered a Leia "suncatcher" kit the same year. West End Games has come up with at least three different Leia metal gaming miniatures. Rawcliffe offers a pewter figurine, and one of the pieces in the Danbury Mint *Star Wars* chess set is a pewter Leia on a speeder bike. You can assemble the princess yourself in Polydata's prepainted vinyl model kit or in Kaiyodo's one-sixth scale vinyl or limited-edition resin kits. And for those less nimble, there are a couple of nicely done Applause vinyl figures and a Leia Bend-Ems from Just Toys.

STAR WARS STUFF

One of the most expensive Leia items—for its scarcity only—is the Kenner Canada Leia Utility Belt (or *Ceinture d'Accessories* on the English-French box). Along with Luke and Darth belts, this one comes with a rubber-tipped dart and gun, the aforementioned white plastic belt with a plastic *Star Wars* logo belt buckle, a wristwatch with a paper label for a dial and a non-functioning, cheap-looking communicator. It was first sold in 1979, apparently without Lucasfilm's approval. When Kenner in the U.S. asked to sell it domestically, that prompted Lucasfilm to see just how chintzy the product looked, and it was taken off the market. So natu-

THE AUTHOR'S FAVORITE LEIA T-SHIRT IS THIS IN-YOUR-FACE STIPLE DESIGN FROM CHANGES.

rally, in the sometimes-bizarre world of collecting, one mint in the box might bring $350 or more.

I always thought that the Leia Halloween costumes were interesting, from the inexpensive Ben Cooper boxed varieties of yore to the Rubies costumes and wigs of today. But thinking of the category always reminds me of the one that got away. On a 1985 trip to Paris, I visited a toy shop where, tucked way up on a shelf, I spotted a large box with what looked like a very high-end Leia cloth costume. However, my French wasn't very good, and because there was no way I could take it with me, I didn't even ask to see it.

In the apparel area, Leia has been celebrated with underwear, from the wonderfully kitschy Underoos to new long underwear by Wormser. Her image appeared on some of the earliest Factors Inc. T-shirts, regular and glitter. But my favorite was a recent T-shirt from Changes—a black-and-white stipple drawing that really captures her likeness. There were also at least four different kinds of Leia shoes or sneakers from Clarks and some recent Kidnation shoes trimmed in either pink or purple.

But even before a young girl would don her Leia sneaks and T-shirt, she might take a bath with Leia bubble bath and wash her hair with Leia shampoo, both from Omni Cosmetics (1981) and packaged in identical figural containers. For that squeaky-clean feeling, Omni also made a strongly perfumed Leia bar soap and a "beauty bag" stocked with Omni products. After bathing, our young Leia-like miss might want to fix her hair with Adam Joseph's Leia pop-up comb and clean her teeth with Oral B's Leia toothbrush.

The image of the princess appears on many flat items, ranging from posters to standees to prepaid telephone calling cards. There are bookmarks, photo buttons, iron-ons, paint-by-number sets, puzzles, trading cards, cups and glasses, bottle caps, yogurt cups and Popsicle wrappers. There are Leia pins, magnets and keychains. You can find her on greeting cards, postcards, school portfolios, writing pads, pencil cases and perfumed erasers.

But while Leia's domination of the female side of *Star Wars* collectibles is nearly complete, there is a slowly expanding group of non-Leia goodies. Of course, if you include female aliens, there are already a few figures of Sy Snootles, one of the singers in Max Reebo's band. And to really stretch things a bit, the torture droid in Jabba the Hutt's palace was EV-9D9 (Eve-Ninedenine). And there are even a few female Ewok figures and plush pieces.

AMONG THE MANY LEIA ACTION FIGURES IS ONE OF HER DISGUISED AS BOUSHH FROM KENNER'S *SHADOWS OF THE EMPIRE* LINE AND THE ORIGINAL LEIA FROM PALITOY OF ENGLAND.

Lewis Galoob Toys has come up with new and attractive, if minute, female figures. Besides various Leias (one dressed in her Jabba's palace bikini) and Sy, there's Prince Xizor's sidekick Guri from *Shadows of the Empire*, Mara Jade from *Heir to the Empire*, Gaeriel Captison from *The Truce at Bakura* and Admiral Daala from *Jedi Search*. The latter three appear in Galoob's clever Epic Collections series.

With the *Star Wars* prequels starting production, we can expect a new group of females to take their rightful place in George Lucas' galaxy. After all, one of the few new characters we've been told of is called "Queen."

PRINCESS LEIA COLLECTIBLES PRICE LIST

An updated collector's guide COMPILED BY JOSH LING

ITEM	MANUFACTURER	YEAR	PRICE
APPAREL			
Leia T-shirt	Factors	1977	15-20
Leia glitter T-shirt	Factors	1977	15-20
Leia vintage ringer T-shirt	Changes	1996	14-16
Leia black & white stipple T-shirt	Changes	1995	14-16
Leia pocket logo T-shirt	Winterland	1997	16-18
Leia glitter (Princess tee) shirt	Winterland	1997	16-18
Leia glitter (ringer) shirt	Winterland	1997	18-20
Leia girls Underoos	Union Underwear	1980	10-15
Leia girls long underwear (white design)	Wormser	1997	TBD
Leia girls long underwear (pink design)	Wormser	1997	TBD
BOOKS AND RELATED			
Leia bookmark	Random House	1983	6-12
Leia tasseled bookmark	Antioch	1995	2-3
BUTTONS AND BADGES			
United States			
Fan Club Princess Leia button	OSWFC	1977	8-12
Leia 3" photo button	Factors	1977	2-8
France			
Leia photo button	Mister Badges	1980	2-5
Netherlands			
Leia photo button	Apple and Egg Prod.	1980	2-5
CERAMICS			
Princess Leia collector's plate	Hamilton	1986	45-65
Princess Leia collector's mug	Hamilton	1989	8-15
Princess Leia portrait plate	Hamilton	1997	TBD
Leia figural mug	Sigma	1980	25-40
Leia (as Boushh) ceramic figurine	Sigma	1983	20-40
Leia in detention cell porcelain card	Hamilton	1997	20-22
Princess Leia limited-edition cookie jar	Star Jars	1997	TBD
COINS			
Leia (original) Power of the Force coin	Kenner	1984	75-90
Leia (Endor) POTF coin	Kenner	1984	10-15
Leia (Boushh) POTF coin	Kenner	1984	75-90
COSTUMES/MASKS			
United States			
Leia costume (*SW* box)	Ben Cooper	1977	20-35
Leia costume (*ESB* box)	Ben Cooper	1980	20-35
Leia costume (*ROTJ* box)	Ben Cooper	1983	15-30
Leia deluxe child's-size costume	Rubies	1995	28-32
Leia teen costume	Rubies	1995	32-36
Leia deluxe adult-size costume	Rubies	1995	38-42
Princess Leia wig	Rubies	1996	8-10
England			
Leia costume	Acamas Toys	1983	25-35
CRAFTS			
Leia figure paint set	Craft Master	1980	15-25
Leia paint-by-number set	Craft Master	1980	12-18
Leia iron-on	Factors	1977	5-10
Leia glitter iron-on	Factors	1977	5-10
Leia and Blockade Runner iron-on	Factors	1980	5-10
Leia w/ square photo iron-on	Factors	1980	5-10
Leia suncatcher kit	Lee Wards	1980	10-15
CUPS/GLASSES			
Leia plastic tumbler (#13 of 20)	Coca-Cola	1979	5-15

ITEM	MANUFACTURER	YEAR	PRICE
FOOD CONTAINERS/PREMIUMS			
United States			
Leia card #15 (from GM cereal)	General Mills	1977	2-4
Leia sticker (from GM cereal)	General Mills	1977	3-6
Leia card #3 (of 16)	Wonder Bread	1977	1-3
Leia *ESB* trading card	Coca-Cola/Burger King	1980	1-2
Leia card #8 (of 10) from C-3PO's cereal	Kellogg's	1984	2-4
Australia			
Leia wrapper (lime flavor) from *SW* Popsicle	Pauls	1983	10-15
England			
Leia *ESB* Popsicle wrapper	Lyons Maid	1980	5-10
Leia strawberry yogurt cup	Dairy Time	1980	5-10
Germany			
Leia mustard container	Hengstenberg Mustard	1983	10-15
Netherlands			
Leia round sticker from UFO's food package	Preservenbedrijf B. V.	1980	2-4
New Zealand			
Leia round sticker from Twinkies	General Foods	1980	2-4
Japan			
Leia (profile) bottle cap	Coca-Cola	1977	5-10
Leia (in Yavin control room) bottle cap	Coca-Cola	1977	5-10
FOOTWEAR			
United States			
Princess Leia shoes (black, blue, white w/ tan leather)	Clarks	1977	50-70
Princess Leia shoes (blue w/ tobacco leather)	Clarks	1977	50-70
Princess Leia shoes (blue w/ tan leather)	Clarks	1977	50-70
Princess Leia sneakers	Clarks	1977	50-70
Princess Leia sneakers (pink trim)	Kidnation	1997	TBD
Princess Leia sneakers (purple trim)	Kidnation	1997	TBD
England			
Leia slippers	British Shoe	1980	10-15
GAMES			
Leia gaming miniature	West End Games/Grenadier	1988	1-2
Leia w/ blaster	West End Games/Grenadier	1988	1-2
Leia on Bespin	West End Games/Grenadier	1988	1-2
Leia on speeder bike chess piece	Danbury Mint	1995	20-25
HOUSEHOLD			
Leia Dixie Cup box	American Can Corp.	1980	15-25
Leia at Rebel ceremony phone card	GTI Telecom	1997	4-5
JEWELRY			
Leia "slave" pin	Hollywood Pins	1995	8-10
Leia die-cast key chain	Placo Toys	1998	TBD
MAGNETS			
Leia (white gown w/ gun) magnet	Ata Boy	1997	3-4
Leia (*ESB* in *Millennium Falcon*) magnet	Ata Boy	1997	3-4
MODEL KITS			
United States			
Leia 1/6-scale prepainted vinyl model kit	Polydata	1996	34-36
Japan			
Leia 1/6-scale resin figure model kit	Kaiyodo	1994	115-125
Leia 1/6-scale vinyl figure model kit	Kaiyodo	1994	35-40
PEWTER			
Leia pewter figurine	Rawcliffe	1994	14-16
POSTERS			
Leia poster	Factors	1977	5-15

ITEM	MANUFACTURER	YEAR	PRICE
STANDEES			
Leia (*SW*) life-size standee	Advance Graphics	1993	20-30
Leia ("slave girl") life-size standee	Advance Graphics	1996	20-30
STATIONERY/ SCHOOL SUPPLIES			
United States			
Leia Halloween greeting card	Drawing Board	1977	4-10
Leia (Rebel ceremony) 4 x 6" postcard	Classico	1997	1-2
Leia ("slave") 4 x 6" postcard	Classico	1997	1-2
Leia portrait art (by Joe Smith) 4 x 6" postcard	Classico	1995	1-2
Leia (*ESB* in *Falcon*) 8 x 10" postcard	Classico	1995	2-3
Leia (Rebel ceremony) 8 x 10" postcard	Classico	1997	2-3
Leia ("slave") 8 x 10" postcard	Classico	1997	2-3
Leia portfolio folder	Mead	1997	1-2
England			
Leia perfumed eraser	H.C. Ford	1980	3-5
Leia die-cut eraser	Helix	1977	3-5
Princess Leia's Rebel jotter	Letraset	1977	10-15
Leia vinyl zippered pencil pouch	Helix	1977	15-25
Japan			
Leia cloth pencil case	Sun Star Stationery	1977	10-20
TOILETRIES			
United States			
Leia bubble bath	Omni Cosmetics	1981	15-25
Leia shampoo	Omni Cosmetics	1981	15-25
Leia soap	Omni Cosmetics	1981	3-8
Leia pop-up comb	Adam Joseph	1983	5-15
Leia toothbrush (carded)	Oral B	1983	4-8
Leia toothbrush (shrink wrapped)	Oral B	1983	2-6
Princess Leia beauty bag	Omni Cosmetics	1982	15-25
England			
Leia bath and shower gel	Addis	1977	5-10
Leia bubble bath in tapered bottle	Addis	1983	10-15
TOYS			
Action Figures/Dolls & Related			
United States			
Leia large-size action figure	Kenner	1978	150-250
Leia 12" doll	Kenner	1997	TBD
Princess Leia action figure - original (*SW* card)	Kenner	1978	250-300
Princess Leia action figure - original (*ESB* card)	Kenner	1980	225-275
Princess Leia action figure - original (*ROTJ* card)	Kenner	1983	300-350
Princess Leia action figure - Bespin gown (face photo - *ESB* card)	Kenner	1980	120-130
Princess Leia action figure - Bespin gown (full figure photo - *ESB* card)	Kenner	1980	100-110
Princess Leia action figure - Bespin gown (full figure photo - *ROTJ* card)	Kenner	1983	65-75
Princess Leia action figure - Hoth outfit (*ESB* card)	Kenner	1980	30-40
Princess Leia action figure - Hoth outfit (*ROTJ* card)	Kenner	1980	25-35
Princess Leia action figure - Boushh disguise (*ROTJ* card)	Kenner	1983	30-40
Princess Leia action figure - combat poncho (*ROTJ* card)	Kenner	1984	30-40
Princess Leia action figure - combat poncho (Power of the Force card)	Kenner	1984	90-100
Princess Leia action figure	Kenner	1995	6-8
Princess Leia action figure - Boushh disguise (*Shadows of the Empire* card)	Kenner	1996	5-6
Princess Leia action figure - Endor outfit packed w/ speeder bike toy	Kenner	1997	10-12
England			
Princess Leia action figure - original (*SW* card)	Palitoy	1978	200-225
Princess Leia action figure - original (*ESB* card)	Palitoy	1980	175-200
Princess Leia action figure - original (*ROTJ* card)	Palitoy	1983	250-300
Princess Leia action figure - original (trilingual card)	Palitoy	1984	125-135
Princess Leia action figure - Bespin gown (*ESB* card)	Palitoy	1980	75-100
Princess Leia action figure - Bespin gown (*ROTJ* card)	Palitoy	1983	65-90
Princess Leia action figure - Bespin gown (trilingual card)	Palitoy	1980	65-85
Princess Leia action figure - Hoth outfit (*ESB* card)	Palitoy	1980	25-35
Princess Leia action figure - Hoth outfit (*ROTJ* card)	Palitoy	1980	20-30
Princess Leia action figure - Hoth outfit (trilingual card)	Palitoy	1980	30-40
Princess Leia action figure - Boushh disguise (*ROTJ* card)	Palitoy	1983	25-35
Princess Leia action figure - Boushh disguise (trilingual card)	Palitoy	1983	25-35
Princess Leia action figure - combat poncho (*ROTJ* card)	Palitoy	1984	25-30
Princess Leia action figure - combat poncho (trilingual card)	Palitoy	1984	25-30
Princess Leia action figure (multi-language card)	Kenner	1995	6-8
Princess Leia action figure - Boushh disguise (multi-language *Shadows of the Empire* card)	Kenner	1996	5-6
Canada			
Princess Leia action figure - original (*SW* card)	Kenner Canada	1978	225-250
Princess Leia action figure - original (*ESB* card)	Kenner Canada	1980	175-200
Princess Leia action figure - original (*ROTJ* card)	Kenner Canada	1983	275-325
Princess Leia action figure - Bespin gown (*ESB* card)	Kenner Canada	1980	85-110
Princess Leia action figure - Bespin gown (*ROTJ* card)	Kenner Canada	1983	65-75
Princess Leia action figure - Hoth outfit (*ESB* card)	Kenner Canada	1980	25-35
Princess Leia action figure - Hoth outfit (*ROTJ* card)	Kenner Canada	1980	20-30
Princess Leia action figure - Boushh disguise (*ROTJ* card)	Kenner Canada	1983	25-35
Princess Leia action figure - combat poncho (*ROTJ* card)	Kenner Canada	1984	25-35
Princess Leia action figure	Kenner Canada	1995	6-8
Princess Leia action figure - Boushh disguise (*Shadows of the Empire* card)	Kenner Canada	1996	5-6
France			
Leia large-size action figure	Meccano	1978	175-225
Princess Leia action figure - original (*SW* card)	Meccano	1978	225-250
Italy			
Princess Leia action figure - original (*SW* card)	Harbert	1978	200-225
Princess Leia action figure	Kenner/GiGi	1995	6-8
Princess Leia action figure - Boushh disguise (*Shadows of the Empire* card)	Kenner/GiGi	1996	5-6
Japan			
Princess Leia action figure - original (*SW* card)	Takara	1978	250-300
Princess Leia action figure - Boushh disguise (*ROTJ* card)	Tsukuda	1983	25-35
Princess Leia action figure - combat poncho (*ROTJ* card)	Tsukuda	1984	25-35
Princess Leia action figure	Kenner Japan	1995	6-8
Princess Leia action figure - Boushh disguise (*Shadows of the Empire* card)	Kenner Japan	1996	5-6
Mexico			
Princess Leia large-size action figure (different from U.S. design)	Lili Ledy	1978	200-300
Princess Leia action figure - Bespin gown (*ROTJ* card)	Lili Ledy	1983	35-45
Princess Leia action figure - Boushh disguise (*ROTJ* card)	Lili Ledy	1983	25-35
Princess Leia action figure - combat poncho (*ROTJ* card)	Lili Ledy	1984	25-35
MISC. TOYS			
United States			
Leia (Endor) PVC figurine	Applause	1995	2-3
Leia (Endor) vinyl doll	Applause	1996	15-18
Leia vinyl statuette (sold via Suncoast Video)	Out of Character	1993	18-20
Leia Bend-Ems, form-fitting bubble	Just Toys	1993	5-10
Leia Bend-Ems, form-fitting bubble w/ Topps card	Just Toys	1993	5-10
Leia Bend-Ems, square bubble	Just Toys	1993	5-10
Canada			
Leia utility belt	Kenner Canada	1977	350-450
WALL DECORATIONS			
Leia 20 x 36" fabric banner	Great Scott	1997	TBD
MISCELLANEOUS			
Princess Leia 70mm film cel	Willitts Designs	1995	25-30

Note: Prices assume all components present; the more mint the condition, the higher the price.
Assistance provided by Lance Worth of Star Force Collectibles, El Cajon, CA, and Steve Samsweet.

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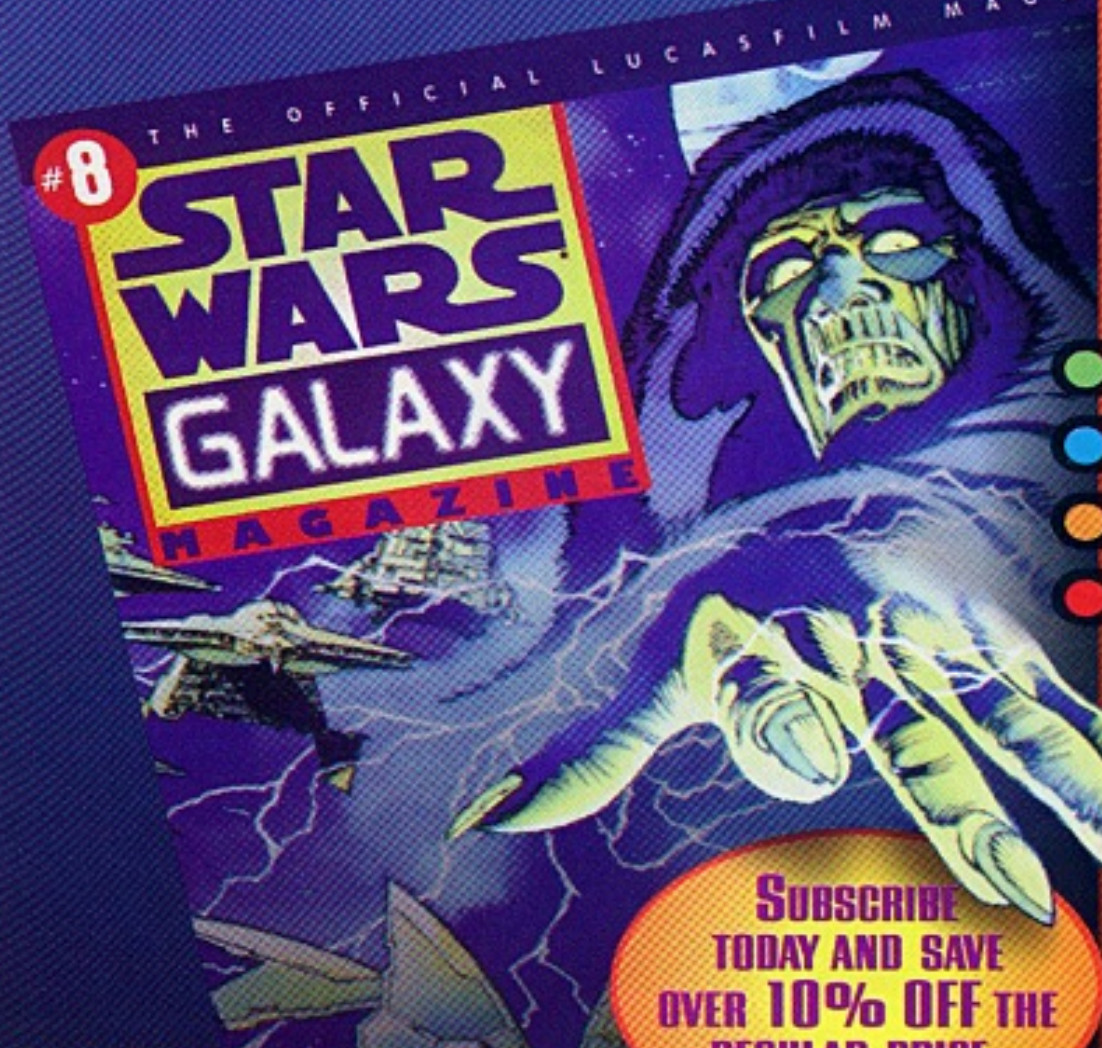

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MONEY BACK GUARANTEE ASTG-97

Collectibles maven STEVE SANSWEET gives expert answers to your questions about STAR WARS *stuff*

❖ Who's Snaggletooth? That's one mystery that has never been solved to my satisfaction. It seems that nobody knows. He was a character that I looked for over and over and could never spot. What was his status, classification and affiliation? I've never heard his name mentioned in any of the books. And yet he was used as an action figure throughout the original Kenner line and in a different version for the Sears Creature Cantina playset. As a kid, I used to mistake my Snaggletooth figure for the evil Dr. Evazan, who I think should have been a figure instead. KEITH BRYANT, Valparaiso, IN SANSWEET: As you've stated, Snaggletooth was originally introduced in Sears' exclusive Creature Cantina set as a human-size alien in a blue jump suit, wearing silver gloves and boots. But the look was really a guess, because the Kenner designers had to work from only a black-and-white photo of the creature cut off at the waist. When the figure later came out on a card, Snaggletooth had become a dwarf with hairy paws and feet, wearing a red jump suit. You really can spot him in the cantina scene if you look very carefully. And perhaps you haven't read about him because you didn't know his name, which is Zutton. As established in West End Games' Galaxy Guide 12 and its *Star Wars Adventure Journal*, Zutton is a Snivvian bounty hunter who was on retainer to Jabba the Hutt. He picked up the nickname Snaggletooth because of his pronounced canine fangs. By the way, thank you for your patience: A Dr. Evazan figure from Kenner will be available shortly.

❖ How can I order the *Star Wars* bank checks and checkbook cover? They are soooo cute. CATHY DANG, Arcadia CA SANSWEET: I really love the checks, too, Cathy. They are made by the preeminent check-printing company in the U.S., Deluxe Corp., and are available only by direct order through the bank where you have your checking account. Each order comes with 10 different check designs and a vinyl checkbook cover with a *Star Wars* logo on a starfield. You can also order your choice of what Deluxe calls "woodcuts" (15 different small illustrations ranging from the Rebel symbol to Darth Vader's helmet and mask) and "by-lines" (from "May the Force be with you" to "Tell Jabba that I've got his money"). There's also a handsome, optional black leather checkbook cover with an embossed Vader. If your friendly neighborhood banker seems puzzled, the order code is either DUP-ST for duplicate checks or WAL-ST for regular, single checks in a wallet style. Check 'em out.

❖ **I AM A BIG *STAR WARS* FAN LOOKING FOR TWO BOOKS, *STAR WARS: THE ESSENTIAL GUIDE TO VEHICLES AND VESSELS* AND *STAR WARS: THE ESSENTIAL GUIDE TO CHARACTERS*. I CANNOT FIND THEM ANYWHERE. DO YOU KNOW WHERE I CAN GET THEM?** ALICIA KNUDSON, MELROSE, WI **SANSWEET: BOTH BOOKS—WHICH TRULY ARE "ESSENTIAL" FOR ANY FAN'S LIBRARY—ARE STILL IN PRINT AND GENERALLY AVAILABLE AT BOOK SELLERS SUCH AS BARNES & NOBLE, BORDERS AND CROWN BOOKS. IF YOU DON'T HAVE ACCESS TO ONE OF THOSE GIANTS, ASK YOUR LOCAL BOOKSTORE TO ORDER THE TITLES FOR YOU. IF YOU HAVE INTERNET ACCESS, YOU CAN ORDER BOOKS ON-LINE FROM AMAZON.COM AND BARNES & NOBLE'S NEW WEB SITE. BE ADVISED, TOO, THAT THE SERIES WILL BE EXPANDED OVER THE NEXT 12-18 MONTHS BY THREE MORE ESSENTIAL GUIDES FROM DEL REY BOOKS: *WEAPONS AND TECHNOLOGY, PLANETS AND MOONS* AND *DROIDS*.**

❖ ***I am 15 years old and a new collector. I started collecting after a trip to Star Tours at Disney World. I sympathize with Justin Dawson ("Comlink," SWGM #7) since my mom gave away all my original Star Wars memorabilia to Goodwill. I don't know what most of the characters look like, so I'm looking for a character guide. I also can't find the original Jawa action figure—and Jawas are my favorite.*** *JACOB SCHULTZ, Cheboygan, MI* **SANSWEET: To find out more about the major characters in the films and fiction, I suggest buying an illustrated book, *Star Wars: The Essential Guide to Characters*, by Andy Mangels (Del Rey, $18). If you're seeking a photo guide to the Kenner figures, then I shamelessly recommend either my *Star Wars: From Concept to Screen to Collectible* (Chronicle Books, $19 and $29) or *Tomart's Price Guide to Worldwide Star Wars Collectibles* (Tomart Publications, $26.95). You should be able to find loose Jawas for $5-$10 at flea markets or toy shows, considerably more for mint, carded figures. And, of course, Kenner has a new Jawa action figure two pack.**

COLLECTORS' COMLINK

❖ **I'm looking for three items, and I'm fairly new at this collecting thing: 1) a full-size lightsaber, not under glass and reasonably priced, at $150 or less; 2) a model of R2-D2, about 4"-6" high, preferably with movable legs; 3) a *Millennium Falcon* model with good detailing, about 1' in diameter. Any hope? Any info?** DOROTHY ALLYN, Reading, PA ***SANSWEET: In the* STAR WARS *universe, there is always hope. I realize that cost is of some concern, but I can't help mentioning the Icons replica Luke Skywalker and Darth Vader lightsabers, which each sell for about $350. In their appearance, in their heft and in their overwhelming attention to detail, they are as close to the original film props as anyone will ever come. And they come in a Plexiglas case, not under glass. Yes, there are bootlegs and rip-offs, but some of them are even more expensive, and none come close to the Icons pieces. At the lower end of the price range, I also love the Kenner Luke and Darth battery-operated lightsabers with sound and light, at around $20-$25 each. And for a true kick, take a look at the new Luke Skywalker Lightsaber Universal Remote Control Electronic Collectible from TeleMania/Kash 'N' Gold at around $35-$40. Not only does it have four sounds, but it can operate your TV, VCR and digital satellite TV system. Now when you want to zap your TV, you can really zap it! For an R2-D2 with movable legs, you could start with the recent Kentucky Fried Chicken (Hawaii)/Pizza Hut (Canada) Artoo plastic cup topper (originally $1.49). Its legs swing, although much of its body is a plastic cup of the astromech droid. There's the Thinkway electronic bank with C-3PO and R2-D2; Artoo beeps and whistles, turns his head and moves forward on a track. That may be a bit smaller than you want. The original Kenner and large Takara remote-controlled R2-D2s are a bit larger than you seek (and go for about $100 and $600, respectively), although there is a smaller 1978 Takara bump-and-go Artoo that would fill the bill nicely at about $125. Years ago, Revell/Takara in Japan made a motorized R2-D2 model kit that, if you could find it today, would cost around $60+. AMT/Ertl's reissue of the original Artoo plastic model kit with "movable roller drive units" is much less expensive and still available at many hobby shops. I'd also suggest their* Millennium Falcon *plastic kit and the new cutaway version for a good-size replica that's true to the film prop. The original MPC* Falcon *kit was illuminated, but the dealer price on that version today is in the $75-$100+ range.***

❖ *My dad, who is a teacher, found seven Darth Vader glow-in-the-dark iron-ons in his classroom. He said he got them with a book order. They were made in 1981 by Scholastic. They have a picture of Darth Vader, with a red background, and his lightsaber, and the words "May the Force be with you" glow in the dark. How much are these worth each? Also, I was wondering if the* STAR WARS Trilogy Special Edition *will be sold on video.* *STEPHEN MAZIKEWICH, Susquehanna, PA* SANSWEET: The Vader iron-ons were a premium from Scholastic, and not available to the general public. But iron-ons are not exactly the hottest collecting category going these days. I'd say they are probably in the $5-$10 range for each one.

A friend stumbled upon a boxed special edition of *The Art of* STAR WARS *Galaxy* signed by several artists. Can you give me more information about this book? RUNE LARSEN, Trondheim, Norway ***SANSWEET: This beautiful 1994 oddity is a version of the Topps soft-cover book about the first* STAR WARS *Galaxy trading card set that Gary Gerani and I put together. The book is bound between two thick boards and set in an oversize "traycase." The deluxe signed and numbered edition of 1,000 includes a new piece of art by Ralph McQuarrie, his signature and those of 13 other artists, ranging from Moebius to Dave Stevens. The sold-out edition originally went for $150, but finding one today for less than $200 is a bargain.***

❖ Compliments to Kenner on their new figures, although I really miss the fabric clothing used on the old line. My friends and I (17 people) have a few ideas for new figures: Saurin, Arcona, Wolfman, Wuher the bartender—and why not the complete cantina band? Also, we'd love to see a bantha. To those who worked on the toys, as well as the saga: Thanks for keeping our hearts warm over so many years. JAKOBUS VAN DER PLOEG, Veenwouden, The Netherlands *SANSWEET: We'll pass along your warm wishes, as well as your desires. Several of the figures you name are scheduled to be produced this year, and more could come in 1998. And with Kenner's introduction of a "beast" line, perhaps a bantha isn't far behind.*

GOT A *STAR WARS* COLLECTIBLES QUESTION? Looking for some special item that may or may not exist? Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. *SWGM*, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmtopps@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.

A KEEPER OF THE STAR WARS FLAME

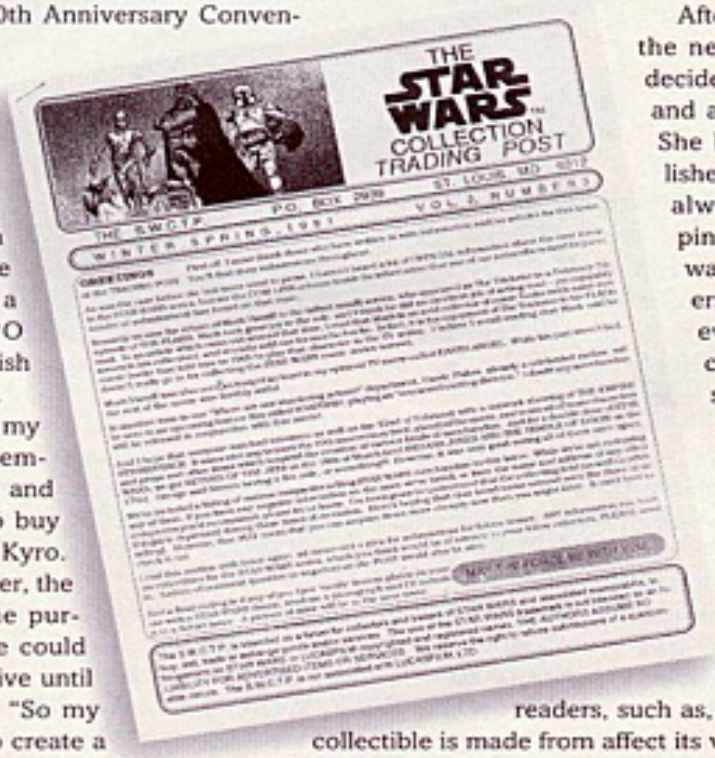
Before mass interest in the trilogy resurfaced in the 1990s, Laura Kyro was tending to fans' yearnings

BY PETE FLETZER

It was a dark period. The flame had nearly been extinguished from the land. Only a few hardy and caring souls remained to tend it. They were called fans... *Star Wars* fans.

Hard as it may be now to recall, there was a lull in the overt popularity of *Star Wars* in the late 1980s and early 1990s. But die-hard fans like St. Louis resident Laura Kyro kept the flame burning while the phenomenon lay dormant, sort of like the Sarlacc patiently awaiting its next feeding. For Kyro, it was a publishing venture—a newsletter for fans—that satiated her appetite. The grand adventure started aptly enough at an event that is storied in *Star Wars* fandom: the Official *Star Wars* 10th Anniversary Convention in Los Angeles in May 1987.

THE TRADING POST KEPT STAR WARS FANS INFORMED FROM 1989 TO 1995.



"I met a woman named Mary Alice Harrington at the convention," Kyro recalls. "She was selling porcelain *Star Wars* collectibles." Harrington had purchased the inventory of the Sigma line of *Star Wars* ceramics—three tractor trailers full—items such as a Luke-on-tauntaun teapot, C-3PO tape dispenser, landspeeder soap dish and R2-D2 salt-and-pepper shakers.

"When I returned home, I told my parents—who were collectors themselves—about Mary Alice's stash, and my mother and father decided to buy some of her Sigma pieces," says Kyro. But as the transaction came together, the discussions went beyond just the purchase. "We talked about what we could do to keep the *Star Wars* spirit alive until the next new movie," says Kyro. "So my parents and Mary Alice decided to create a newsletter, and they asked me to contribute."

They called their quarterly newsletter *The Star Wars Collection Trading Post*, and it was a fairly straightforward publication consisting of single black-and-white pages stapled together. When it debuted in 1989, it was 10 pages long, eventually growing to 12 and then 16 pages an issue. At first it was aimed at hard-core *Star Wars* collectors—all of whom were potential buyers of the Sigma cache. However, it quickly became a *Star Wars* newszine, filled with material that went beyond collecting. "We kept fans apprised of what was going on in the world of *Star Wars*," says Kyro, who vividly recalls first seeing *Star Wars* in the theater when she was 20.

After two years of producing the newsletter, Kyro's parents decided they couldn't continue and asked Laura to take over. She became Editor and Publisher in 1991. Circulation was always modest, never topping 100 subscribers, but it was the quality of the readership that counted. Copies even made their way to Lucasfilm Licensing, which scanned them for collectors' opinions, both positive and negative.

Along with articles on storing collectibles, the latest *Star Wars* rumors and an occasional crossword puzzle, *The Trading Post* posed questions to its readers, such as, "Does the material that a collectible is made from affect its value?" Kyro started a feature profiling collectors, using herself as the guinea pig: "Hi! I'm Laura Kyro, hailing from St. Louis, MO. I've been an avid collector of *Star Wars* merchandise since 1977 (except for a couple of sideline years when I was heavily into Doctor Who)."

"This was before the World Wide Web became popular," Kyro notes, "so the newsletter was really a way for fans to keep in touch with one another. Much as fans do in Newsgroups on the Internet today, I would throw out a question and readers would respond.

Eventually, *The Trading Post* was written primarily by its readers."

It became a publication in which people would talk about their collections, their favorite pieces and how *Star Wars* had become a part of their lives. Among early contributors was *SWGM*'s Senior Editor and collectibles columnist, Steve Sansweet.

"I loved the 'down-home' feeling of *The Trading Post* from the very first issue I saw," Sansweet says. "Readers sympathized with Laura and her continual computer problems, they suffered with her as she wrote her papers and took her exams for her Master's degree. It was a real community, an extended family of collectors who could have different likes and dislikes but still share a true passion for *Star Wars*. Laura had her opinions, too, but she was much more a moderator than a provocateur."

By the autumn of 1995, Kyro knew that it was time to put *The Trading Post* to bed for good. "There were a number of reasons why I had to let it go," she says. "I act in community theater, so between rehearsals and my day job, I was unable to dedicate the time needed to get it out.

"Also, it became apparent that Lucasfilm was gearing back up for more *Star Wars*," she continues. "With the introduction of *Star Wars Galaxy* and *Star Wars Insider* magazines, it was obvious that what we were attempting to do—keep *Star Wars* interest alive until the next films—was being taken over by its creators. *The Trading Post* served its purpose and died a dignified death."

During all that, Kyro's spirit and love for the trilogy never faded. Since the demise of the newsletter, she has found new ways to remain a part of the galaxy far, far away. "A friend of mine has an entertainment and trivia show on radio station KMOX in St. Louis on Sunday nights, and when the *Star Wars Trilogy Special Edition* came out, she had me on the show to field *Star Wars* questions. Then someone from a local TV station heard me on the radio and decided to do a report on *Star Wars*, so I was on that, as well, with my collection," she says, referring to the sizable sampling of *Star Wars* stuff she's assembled over the years.

"I'm known in the area as a '*Star Wars* Person,'" she laughs. "My license plate says '*Star Wars*', my dog's name is Leia—no offense to Carrie Fisher—and *Star Wars* is still a big part of my life."

In March 1996, Kyro made a *Star Wars* pilgrimage. "I went to San Francisco to see The Art of *Star Wars* exhibit at the Center for the Arts, and timed it so I could attend the reception that followed the opening. It was a thrill to see Anthony Daniels, Ralph McQuarrie and George Lucas himself." But the thrills didn't end there.

"I traveled up the coast to visit my birthplace, Crescent City, California," says Kyro, explaining that there was a dual purpose for the extended trip. "The redwood forest near Crescent City had been used for location filming of the forest moon of Endor in *Return of the Jedi*, so while I was there I decided to make it a *Star Wars* journey. I got out my book about the making of *Jedi* and wrote down all the places that were specifically mentioned.

SHE MAY BE OUT OF THE PUBLISHING BUSINESS, BUT KYRO STILL PRESSES ON AS A DIEHARD *STAR WARS* FAN.

"For instance, I visited the hotel where the cast and crew stayed. I found the room over the restaurant where they viewed dailies and I searched the forest—unsuccessfully—to find some of the locations that they had used. It was a very intense three days of *Star Wars*."

So just how intense a fan is Laura Kyro? Well, when Lucasfilm sent a film crew last year to a science fiction convention outside St. Louis to capture fans views of *Star Wars*, Kyro obliged Steve Sansweet and "sang" the *Star Wars* main theme on camera—in perfect pitch. Asked whether *Star Wars* was an important part of her life, Laura grinned at the interviewer and said, "*Star Wars is* my life!"

Freelance writer Pete Fletzer is a regular contributor to SWGM.

PRINCESS LEIA
TRIVIA QUIZ

FEATURED ON OUR COVER, Princess Leia is no damsel in distress. But how much do you *really* know about her? Here's a chance to put your knowledge to the test. Solve the questions below, then unscramble the circled letters to reveal the Bonus Answer (hint: Leia called Chewbacca this once when he got in her way) and mail us your answers. We'll place correct entries in a random drawing for great *Star Wars* prizes. May the Force be with you!

Star Wars Prizes!

USE THE FORCE

1 GRAND PRIZE Princess Leia collector's plate, courtesy of Hamilton Collection

2 FIRST PRIZES Princess Leia porcelain card (Leia in detention cell), courtesy of Hamilton Collection

3 SECOND PRIZES "Slave Girl" Leia standee, courtesy of Advance Graphics

19 THIRD PRIZES Retail box of *Star Wars Vehicles* trading cards

Entries must be received by **November 30, 1997**. One entry per person. Answers will appear in Issue #14; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable. Sorry, no e-mail entries.

Name _____ Birth Date _____

Address _____ Apt.# _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #12, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004

1) This planet was the adopted homeworld of Leia.

2) What political position did Leia hold in the planetary government?

3) What royal position does Leia hold?

4) He was Leia's foster father.

5) A pilot hero of the Clone Wars, this man was Leia's birth father.

6) Leia was separated at birth from this Tatooine farm boy.

7) Leia found this Corellian smuggler to be quite the scoundrel.

8) Aboard what consular ship was Leia captured in *A New Hope*?

9) On which remote planet does Leia claim the Rebel base is hidden when questioned by Grand Moff Tarkin?

10) The Rebel base was actually hidden on this lush, tropical moon.

11) Disguised as Boushh, Leia entered the stronghold of this crime lord.

12) Leia befriends this curious creature after crashing a speeder bike and becoming lost in a great forest in *Return of the Jedi*.

13) Of what species does that furry fellow belong?

1) _ _ _ _ _ _ _ _ _
2) _ _ _ _ _ _ _ _
3) _ _ _ _ _ _ _ _ _
4) _ _ _ _ _ _ _ _ _ _ _
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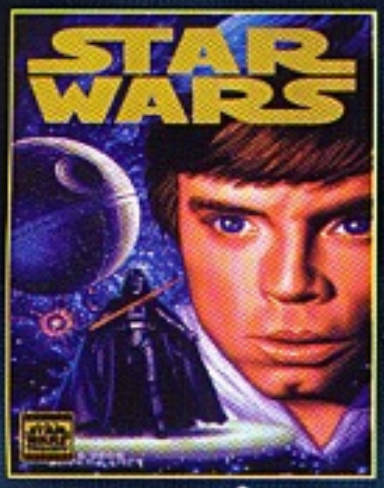
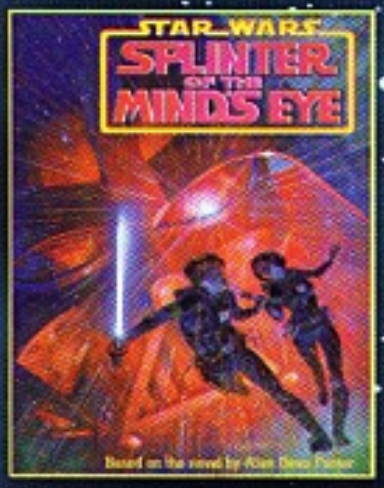
13) _ _ _ _ _

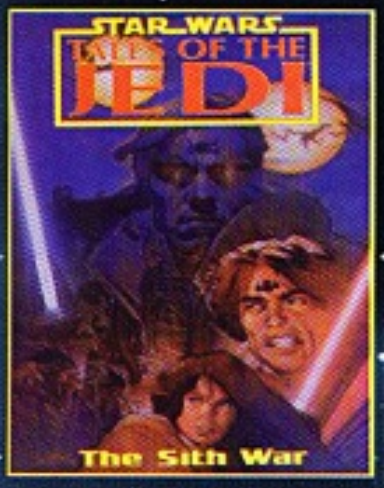
BONUS ANSWER

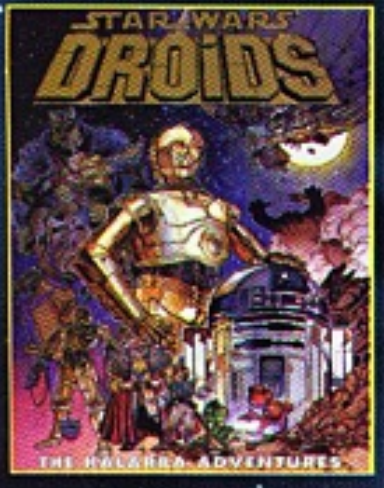
_ _ _ _ _ _ _ _ _ _ _ _ _ _

ANSWERS TO: "*Special*-ized Trivia Quiz" in issue #10: 1) dewback; 2) sandcrawler; 3) Tatoo; 4) scurriers; 5) ronto; 6) Jawa; 7) Asp; 8) Jabba the Hutt; 9) Boba Fett; 10) Massassi Temple









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